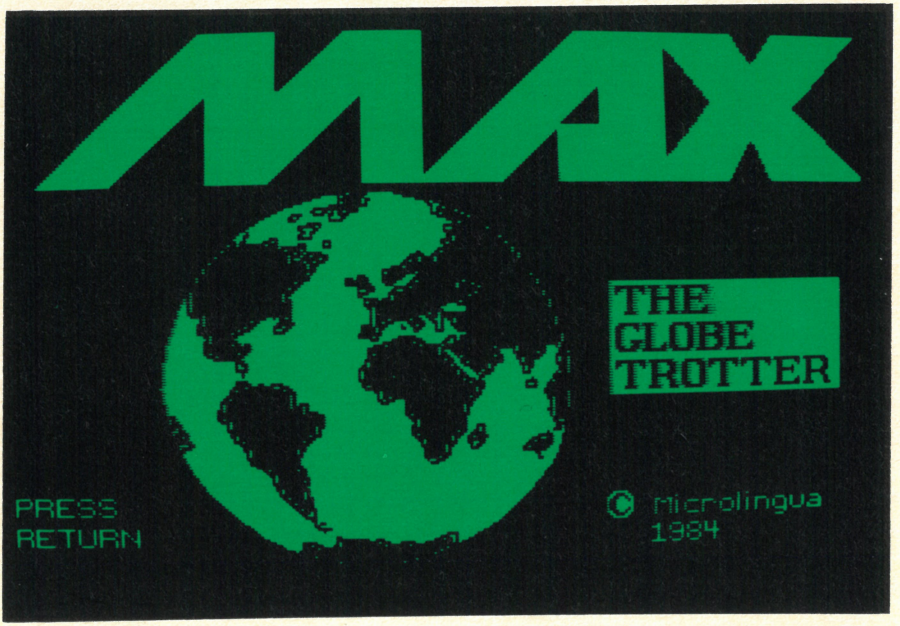
THE Micro Lingua® BOOK

MAX

THE GLOBE TROTTER


MAX
THE
GLOBE
TROTTER
PRESS
RETURN
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1984

MICROLINGUA

La série MICROLINGUA a été conçue par une équipe de linguistes, de pédagogues et d'informaticiens. Elle bénéficie de l'expérience de plus de 10 ans acquise par MICROLINGUA dans le cadre de ses activités de développement de cours de langues sur mesure pour grandes entreprises.

C'est ainsi qu'ont été conçus et réalisés plus de 2.000 programmes sur cassettes dans le cadre d'actions de formation linguistique.

L'important budget de Recherche et Développement que MICROLINGUA consacre depuis toujours à la recherche en linguistique appliquée vous permet d'avoir aujourd'hui entre les mains un produit de pointe exclusivement axé sur la pratique de la langue anglaise en situation.

MAX THE GLOBE TROTTER est le résultat de quelque 6.000 h de travail. C'est le premier cours de langues d'une nouvelle génération qui utilise pleinement toutes les capacités de l'ordinateur personnel tout en continuant à privilégier la langue parlée. C'est aussi le premier titre d'une série complète de logiciels couvrant l'essentiel de la langue anglaise.

CONCEPTION :	Gabrielle PAULUS avec l'assistance de Benson CALNAN, Gini LALOUX et Anne WILKINSON
PROGRAMMATION :	Pierre GATZ, Marc HENKES et Corinne LIEGEOIS Christiane DEHON avec l'assistance de Pierre de la BRASSINE, Frédéric RENIER et Bob STEEN
INGENIEUR DU SON :	Paul GERONO
SPEAKERS :	Gini LALOUX, Bob STEEN, Anne et Keith WILKINSON
DESIGN :	Christian LECOQ
MUSIQUE :	Robert SCHRÖDER

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INTRODUCTION

Votre nouveau cours d'anglais

MAX THE GLOBE TROTTER est le cours d'anglais de la nouvelle génération qui va vous apprendre tout sur l'anglais des voyages. Ce premier programme de la série MICROLINGUA couvre un grand nombre de situations. Grâce à MAX, vous pourrez bientôt acheter des billets, demander des informations sur les horaires des trains dans une gare, faire une réservation ou l'annuler, comprendre les annonces de départ et d'arrivée dans un aéroport, vous présenter à la réception d'un hôtel, commander un repas dans un restaurant, faire du "shopping", changer de l'argent, vous plaindre (et même vous fâcher!), etc. Et tout cela dans un anglais courant.

MAX THE GLOBE TROTTER a été conçu pour ceux qui, comme vous sans doute, ont appris l'anglais d'une manière plutôt passive et ont le désir d'améliorer leurs connaissances pour être à l'aise dans les pays anglo-saxons, tant en anglais parlé qu'en anglais écrit.

Des notions de base vous suffisent pour tirer le plus grand profit de ce nouveau cours d'anglais qui utilise en alternance la disquette et la cassette. Les dialogues, les jeux et les exercices vont d'un niveau "faux débutant" (connaissance passive moyenne et faible connaissance active) à un niveau avancé. Vous pourrez ainsi rafraîchir vos connaissances, consolider vos acquis antérieurs et maîtriser de nouvelles structures.

Attention! MAX THE GLOBE TROTTER n'est pas un jeu facile que l'on suit sans effort: c'est un outil de travail qui vous demande réflexion, patience et méthode. Prenez donc votre temps et ne brûlez pas les étapes!

L'APPROCHE LINGUISTIQUE

L'approche linguistique de ce programme est unique en son genre, car elle associe l'approche **fonctionnelle** et l'approche **structuro-globale**.

En d'autres termes, notre objectif étant d'améliorer votre capacité de communiquer en anglais dans la vie des voyages, nous avons passé au crible toutes les "fonctions" (ou situations) dont nous avons cité plus haut quelques exemples pour que vous les utilisiez naturellement et spontanément dans l'anglais de tous les jours (acheter des billets, changer de l'argent, réclamer, etc.).

Les fonctions spécifiques de l'anglais des voyages sont toujours présentées de façon globale et naturelle afin de vous aider à percevoir la langue dans une réalité concrète. Toutefois, l'aspect grammatical de l'apprentissage n'a pas été négligé. En effet, à partir des fonctions et sur la base d'études de fréquence, nous avons sélectionné une grande variété de "structures" (ou phrases) utiles et les avons insérées dans des exercices pratiques de type systématique.

Une pédagogie concrète

Les programmes MICROLINGUA sont essentiellement interactifs: à chaque moment,vous êtes impliqué dans des situations et des exercices qui vous entraînent à maîtriser les quatre compétences de la langue: écouter, parler, lire et écrire. De plus, nous avons privilégié l'anglais courant, un aspect de l'enseignement des langues que l'on trouve rarement dans les manuels ou les cassettes, mais qui est celui de la vie réelle.

Le programme est construit autour de situations de la vie des voyages: le bateau ("The Boat"), le train ("The Train"), l'avion ("The Plane") et enfin l'hôtel et le restaurant ("The Hotel"). Chacune de ces situations fait l'objet d'une disquette et contient un dialogue d'introduction enregistré sur la "Computer Cassette".

La première partie du dialogue est accompagnée de musique et de bruitages qui simulent parfaitement un enregistrement "life". Tout en écoutant cet enregistrement, vous voyez à l'écran un dessin qui illustre le dialogue. Immédiatement après, vous lisez le texte de ce dialogue en l'écoutant à nouveau, cette fois sans musique et sans bruitages pour que vous vous concentriez sur l'écoute et la lecture.

Dans le texte, un certain nombre de mots sont en négatif : ce sont les mots qui peuvent poser des problèmes de compréhension. Vous pouvez en obtenir l'explication à l'écran dans un anglais simple.

Ensuite, vous étudiez des aspects plus spécifiques de la langue à travers des jeux et des exercices dans lesquels un "scoring" a été intégré afin de donner plus de challenge au programme.

Grâce à ces exercices de type fonctionnel ou grammatical, vous allez améliorer votre connaissance active de l'anglais courant et revoir certains points particuliers de grammaire.

D'autre part, vous allez élargir votre champ lexical en participant à de nombreux jeux comme les associations ("Associations"), les mots-croisés ("Crossword Puzzles") ou encore les questions à choix multiples, les exercices sur les expressions idiomatiques, etc.

Sur la face 2 de la "Computer Cassette", "LET'S TALK SLANG!" est une introduction à l'argot américain et anglais. Cette manière détendue de parler la langue est très répandue dans les films, à la radio, à la télévision et dans les conversations que l'on peut avoir entre amis. C'est pour cette raison que nous avons voulu l'évoquer dans ce programme.

Si vous voulez parler argot, soyez attentif à le faire dans un environnement et un contexte adéquats! Si vous ne désirez pas utiliser ce langage, écoutez néanmoins attentivement les dialogues qui vous sont présentés : ils vous permettront de ne pas être désemparé le jour où vous aurez comme interlocuteurs des Américains ou des Anglais qui entre eux parleront "slang".

La deuxième cassette, la "Car Cassette" est une cassette d'exercices pratiques et interactifs sur l'anglais parlé. Cette cassette va vous familiariser avec l'anglais de tous les jours, d'une manière vivante et dynamique, à travers une variété d'exercices : exercices structuraux, jeux de rôles, exercices fonctionnels, de créativité , de renforcement, etc.

Un anglais international

L'anglais enseigné dans MAX THE GLOBE TROTTER et dans tous les programmes de la série anglaise MICROLINGUA combine l'américain ("American English") avec l'anglais ("British English") afin de couvrir le spectre le plus large de la langue anglaise parlée dans le monde. Votre attention sera attirée chaque fois que certaines expressions diffèrent selon la langue utilisée...

Comment utiliser le programme?

Votre équipement de base est constitué d'un Apple®//c ou //e (avec carte 80 colonnes Apple) et d'un simple lecteur de cassettes. Cette combinaison a été conçue pour une utilisation combinée de la disquette et de la cassette . Elle vous permet de travailler en alternance la langue écrite et la langue parlée.

Sur la disquette figure le programme qui communique avec vous par l'intermédiaire de l'écran. La "Computer Cassette" vous présente chacun des exercices que vous faites avec votre ordinateur et vous guide tout au long du programme. Un graphique apparaît à l'écran chaque fois que vous devez mettre en marche votre lecteur de cassettes. Et une instruction enregistrée sur la cassette vous dit quand vous devez arrêter celle-ci. Rien de plus simple. Les deux machines sont indépendantes.

Pour vous assurer un maximum de souplesse dans l'utilisation de MAX, nous avons intégré des commandes très simples comme par exemple revenir au menu (touche"ESC"). D'autre part, vous avez la possibilité de faire seulement quelques-uns des exercices d'une disquette. Dans ce cas, au début de chaque cassette, vous pouvez inscrire à l'écran le numéro du compteur de votre lecteur de cassettes.

Ce numéro reste en mémoire et vous pouvez le modifier. Ainsi, vous pourrez par exemple faire l'exercice 4 de la disquette 3 sans devoir chercher sur la cassette le début de l'introduction enregistrée.

Vous pouvez bien sûr travailler uniquement avec le programme sur disquette. Cependant, nous vous recommandons vivement d'utiliser la "Computer Cassette" aussi souvent que possible : vous serez ainsi régulièrement plongé dans des situations réelles et votre oreille s'habituera à la langue vivante.

De même, la "Car Cassette" n'est pas une cassette à écouter de loin en loin : c'est une cassette de travail dont vous n'épuiserez pas vite le contenu. Cela ne doit pas vous empêcher pour autant de la considérer aussi comme un agréable compagnon de voyage, si par exemple votre voiture est équipée d'un lecteur de cassettes. Dans ce cas, n'hésitez pas à jouer le jeu : répondez aux questions et intervenez chaque fois que vous y êtes invité. C'est ainsi que vous progresserez le mieux.

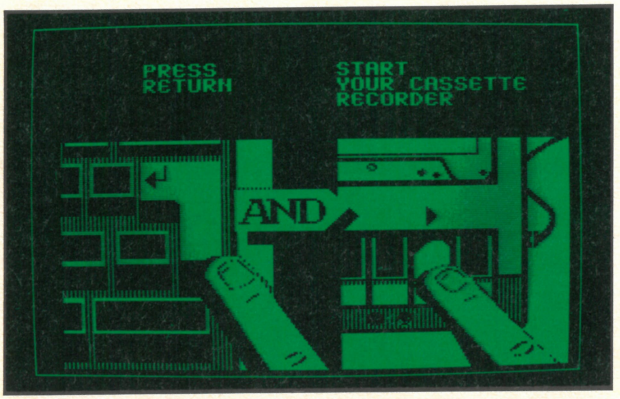
Les entreprises ou les établissements d'enseignement qui disposent d'un laboratoire de langues peuvent utiliser idéalement la "Car Cassette" avec un équipement audio-actif-comparatif.

Regardez les graphiques !

Nous avons particulièrement soigné les illustrations que vous voyez à l'écran, ceci pour rendre votre programme encore plus attrayant. Le rôle des graphiques est double : ils servent d'une part à illustrer les situations du début de chaque disquette et d'autre part à introduire les jeux et les exercices. Dans le premier cas, au début de chaque situation sur la disquette, vous regardez le graphique tout en écoutant la première partie du dialogue. Dans le second cas, vous pressez "Return" après avoir entendu sur la cassette le titre du jeu ou de l'exercice.

IL y a néanmoins deux exceptions dans ce programme: ce sont les exercices intitulés "LET'S TALK!". Le premier, "EXERCISE 1: Changing travellers' cheques" se trouve sur la disquette 1. Le second, "EXERCISE 1: Reassuring someone" se trouve sur la disquette 3. Dans ces deux exercices, vous écoutez la situation qui vous est présentée avant de presser "RETURN".

Un autre graphique important:



Chaque fois que ce graphique apparaît à l'écran, vous mettez votre lecteur de cassettes en marche et vous pressez "RETURN".

"Scoring" et évaluation

Après avoir répondu aux questions d'une partie de l'exercice ou du jeu, votre score apparaît en négatif (en anglais : "highlighted" en bas à gauche de l'écran. A la fin de l'exercice, vous obtenez votre résultat final sous forme de pourcentage.

Vous pouvez également obtenir une évaluation globale du programme en entier ou d'une disquette en particulier en appelant la fonction "Evaluation" sur la disquette 2 et elle apparaîtra à l'écran sous forme de graphique. Si vous disposez d'une imprimante, ce graphique peut être imprimé, ainsi que les erreurs que vous avez faites, si vous le désirez.

Toutefois, pour obtenir l'évaluation d'une disquette, vous devrez au préalable avoir choisi dans le menu: "ALL THE EXERCISES".

Chronomètre

Répondre correctement à des questions et faire un exercice "sans faute", c'est bien. C'est mieux encore si vous êtes un élève rapide! Le compteur que nous avons intégré pour vous se met en marche dès le moment où vous devez répondre. Il s'arrête bien sûr quand l'ordinateur analyse vos réponses.

Le chronomètre n'a pas été intégré dans le "Game 2: Moving Words" de la disquette 2 et dans les "Crossword Puzzles".

Soyez patients!

La patience est la reine des vertus: en dépit de toutes ses qualités, votre Apple //c ou //e n'est pas un Macintosh. Il a besoin de plus de temps pour analyser vos réponses et charger un nouveau programme. Plus les possibilités de réponses sont nombreuses, plus de temps il vous faut patienter pour avoir la réaction de votre Apple. Ne maltraitez donc pas MAX. Ni votre Apple!

Le Microlingua Book

Vous trouverez dans ce manuel le **script complet** du programme "COMPUTER" (disquettes et "Computer Cassette"). Chaque exercice est présenté par enregistrement dont le texte apparaît à l'écran. Le texte enregistré diffère parfois du texte affiché. Il s'agit en effet de deux modes d'expression différents: une langue parlée, plus détaillée et une langue écrite, plus concise. C'est là pour vous une possibilité de plus de perfectionner votre anglais.

Dans le "Microlingua Book", chaque exercice est présenté **en français** et nous vous en expliquons clairement l'objectif.

Pour vous permettre d'identifier les différentes parties du programme, nous avons utilisé deux couleurs:

— le vert pour les textes affichés à l'écran;
— le rouge pour les textes enregistrés.

D'autre part, nous employons un caractère normal pour les introductions et un *caractère italique rouge* pour les instructions techniques.

Exemples :

MUSIC

Comment **s'inscrire dans un hôtel et demander une chambre**? Avec cet exercice, vous allez pouvoir choisir entre une chambre double et une chambre simple, avec bain ou avec douche, avec ou sans vue sur le parc. Pour faire cet exercice correctement, essayez de vous souvenir de la signification des différentes illustrations.

Checking in at a hotel is one of the most common things you do while travelling*.

Do you know exactly how to ask for a room?

Let's practise several situations where you'll have to ask for different types of rooms.

On the following screen, you'll see a series of pictures representing the kinds of rooms you may want.

Press RETURN to have a look at them.

*traveling (Am. E.)

EXERCISE 1

LET'S TALK: checking in

Checking in at a hotel

Do you know exactly how to ask for a room?

Let's practise several situations where you ask for different types of rooms.

On the following screen, you'll see a series of pictures representing the kinds of rooms you may want.

PRESS RETURN

As you see, you might like to ask for a double room, or a single room or a double room with twin beds.

You can also ask for a room with a bath, or with a shower.

And, as the hotel you're going to check into, is situated in a beautiful park, why not ask for a room facing the park?

Press RETURN to read the situation.

Une ressource complémentaire de votre manuel: les **"Activity Sheets"**, qui vous offrent des exercices complémentaires pour chaque situation, chaque jeu et chaque exercice. Pour la plupart de ces "Activity Sheets", nous vous donnons la clé (**"Key"**) dont vous avez besoin.

Le texte complet de la **"Car Cassette"** figure également dans votre manuel. Chaque exercice est introduit **en français**.

Enfin, une seconde série d'**"Activity Sheets"** a été créée pour cette cassette. Ici aussi, les clés vous en sont proposées.

Computer

The Boat

MENU

1.	THE BOAT	STORY + VOCABULARY EXPLANATION
2.	GAME 1	OPPOSITES
3.	EXERCISE 1	LET'S TALK — PART 1: changing travellers' cheques
4.	EXERCISE 1	LET'S TALK — PART 2: asking for cash
5.	GAME 2	ASSOCIATIONS
6.	EXERCISE 2	LET'S PLAY ON STRUCTURES: might — likely
7.		MAIN MENU

Counter

Press RETURN and start your cassette recorder

Max a voyagé à travers l'Europe pendant plusieurs semaines en utilisant toutes sortes de moyens de transport: la voiture, le train, l'autobus et l'avion. Il a même fait de l'auto-stop (c'est un garçon économe!).

La seule chose qu'il n'ait pas encore faite, c'est prendre le bateau et traverser la Manche. Nous le retrouvons ici s'efforçant d'arriver à temps pour l'embarquement.

Cet épisode va vous familiariser avec un vocabulaire fréquemment utilisé dans ce genre de situation. Un contexte particulièrement difficile dans la vie des voyages est étudié ici: **les annonces de départ et d'arrivée.** C'est à cet exercice de compréhension que nous allons vous entraîner.

MUSIC

Max is exhausted. He's been hitchhiking and walking along the road for more than 10 miles without getting a lift! At last a car stops and takes him right to his embarkation point, some twenty miles further. With a bit of luck, he might well catch the night boat!

He's just buying his ticket when he hears:

'Will passengers for the midnight sailing, please go through Passport Control and have their boarding passes ready to proceed to embarkation.'

What luck! He's just in time!

There aren't a lot of foot passengers, tonight. There are mainly motorists. It's just as well for Max. Maybe he'll find another driver who will be willing to take him along with him for the next part of his trip.

Now, press RETURN and listen again while you read.

MUSIC

Max is **exhausted.** He's been **hitchhiking** and walking along the road for more than 10 miles without getting a **lift!**

At last a car stops and takes him right to his **embarkation point,** some 20 miles **further.** With a bit of luck, he **might** well catch the night boat!

He's just buying his ticket when he hears:

PRESS RETURN

<)))

'Will passengers for the **midnight sailing,** please go through Passport Control and have their **boarding passes** ready to **proceed** to **embarkation.'**

What luck! He's just in time!

There aren't a lot of **foot passengers,** tonight. There are mainly **motorists.** It's **just as well** for Max. Maybe he'll find another driver who will **be willing** to take him along with him for the next part of his **trip.**

PRESS RETURN

Stop your cassette recorder and press RETURN for some explanations.

Do you understand all the **highlighted** words?
If not, type the word you'd like to have explained:

exhausted

very tired, without any energy or strength

Max has been walking for so long that he doesn't have the strength to go on. He's completely exhausted!

hitchhiking

to hitchhike

to get drivers to stop and take you along with them
a cheap way to travel if you're lucky!

Max wasn't very lucky because he had to hitchhike a long time before a driver stopped for him.

lift

a free ride in a vehicle

Max walked a long while before getting a lift.

embarkation point

the place where you start a journey by boat

The driver takes Max right to his embarkation point.

further

comparative form of 'far'

far, farther, the farthest
further, the furthest

'farther' and 'farthest' are used when referring to distance only

'further' and 'furthest' are used either for distance or when you want to say 'in addition to', such as:

'I'd like further information on. . .'

The driver who takes Max has about 20 more miles to drive to reach the embarkation point. (He must drive 20 miles further.)

might

to be likely in a small degree

it's possible that. . .

might well

to be likely to

it's probable that. . .

It's most probable that Max will catch the night boat!
He might well catch the night boat!

midnight sailing

a trip by boat which begins at 12 o'clock at night

Max is taking the midnight sailing.

boarding pass

the document which allows you to step onto the boat

The passengers must have their boarding passes ready.

proceed

to proceed

to advance, to move forward

Once they've presented their boarding passes, the passengers can proceed to embarkation.

embarkation

the action of embarking, of getting on a boat

Passengers are requested to proceed to embarkation.

foot passengers

the passengers who are on foot as opposed to those who are travelling by car (car passengers)

There aren't a lot of foot passengers tonight. There are mainly motorists.

motorists

people who travel by car

Mainly motorists are on the boat tonight.

just as well

fortunate, lucky

It's just as well for Max.

be willing

to be willing

to be ready to do something

to have no objection to do something

Perhaps Max will find another driver who'll be willing to take him along with him for the next part of his trip.

trip

the act of travelling from one place to another
travel, journey, tour

Max is travelling through Europe.
Max is touring Europe.
Max is making a trip in Europe. (Br. E.)
Max is taking a trip in Europe. (Am. E.)
Max is going on a trip to Europe.
His journey in Europe was most interesting.

Counter | *Press RETURN and start your cassette recorder*

MUSIC

GAME 1
OPPOSITES

MUSIC

Ce jeu va vous permettre de **vérifier** votre bonne **compréhension** de la situation précédente en contredisant certaines affirmations. Dans le même temps, vous pouvez **évaluer** l'étendue de votre **vocabulaire** en trouvant le mot ou le groupe de mots contraires.

Selon le degré de difficulté que vous choisissez, vous pouvez obtenir des "bonus" en répondant bien au premier essai.

In the following game you must say the opposite of five statements. You heard the words you have to find in the situation on the boat.

If you can't remember them you can go back to the script by pressing the asterisk.

First, press RETURN to read the rules of the game carefully.

GAME 1

OPPOSITES

In this game say the opposite of 5 statements.

The words or phrases you must find are in the previous script.

If you don't remember them, you can go back to it by pressing the asterisk (*).

First read the rules of the game carefully.

PRESS RETURN

You can choose either a 3 point question, a 2 point question or a 1 point question.
You'll win a bonus if you answer correctly a 2 or 3 point question on the first try.
Of course, if you need a second attempt, you'll lose your bonus and you'll score only half the points.
You also lose your bonus if you go back to the script for some help.
If you want to go back to the script, just press the asterisk.

Stop your cassette recorder and press RETURN to proceed.

RULES	You can choose a 3 point question a 2 point question a 1 point question
	You can win a bonus if you answer correctly a 2 or 3 point question on the first try. You lose your bonus and you score half the points if you need a second attempt. You lose your bonus if you go back to the script for some help.
N.B.	To go back to the script, press the asterisk (*).

PRESS RETURN

	Are you ready? Let's start! Which question would you like to start with?
Question 1	1 point
Question 2	2 points + 1 point bonus
Question 3	1 point
Question 4	3 points + 2 points bonus
Question 5	3 points + 2 points bonus
Your choice	■

1.	Max is full of energy. Max is **Don't forget to watch the spelling!**

PRESS RETURN

Are you ready? Let's start!
Which question would you like to start with?

Question 1 — 1 point
Question 2 — 2 points + 1 point bonus
Question 3 — 1 point
Question 4 — 3 points + 2 points bonus
Question 5 — 3 points + 2 points bonus

Your choice ■

---

2. A car takes him approximately to his embarkation point.
A car takes him to his embarkation point.

Don't forget to watch the spelling!

PRESS RETURN

Are you ready? Let's start!
Which question would you like to start with?

Question 1 — 1 point
Question 2 — 2 points + 1 point bonus
Question 3 — 1 point
Question 4 — 3 points + 2 points bonus
Question 5 — 3 points + 2 points bonus

Your choice ■

---

3. He takes the midday sailing.
He takes the sailing.

Don't forget to watch the spelling!

PRESS RETURN

Are you ready? Let's start!
Which question would you like to start with?

Question 1 — 1 point
Question 2 — 2 points + 1 point bonus
Question 3 — 1 point
Question 4 — 3 points + 2 points bonus
Question 5 — 3 points + 2 points bonus

Your choice ■

---

4. There are a lot of foot passengers.
There a lot of foot passengers.

Don't forget to watch the spelling!

PRESS RETURN

Are you ready? Let's start!
Which question would you like to start with?

Question 1	1 point
Question 2	2 points + 1 point bonus
Question 3	1 point
Question 4	3 points + 2 points bonus
Question 5	3 points + 2 points bonus

Your choice ■

---

5. It's too bad for Max.
It's for Max.

Don't forget to watch the spelling!

PRESS RETURN

Counter

Press RETURN and start your cassette recorder

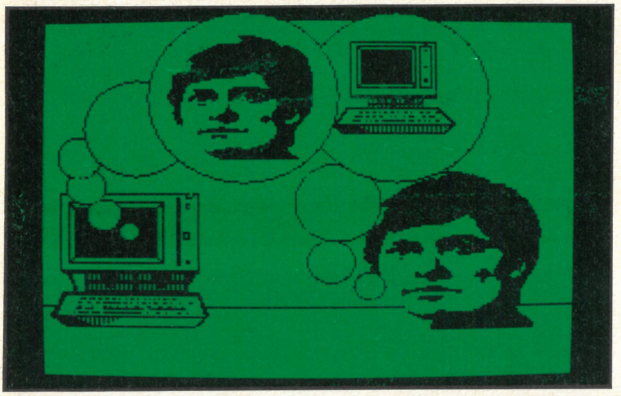
MUSIC

EXERCISE 1

LET'S TALK : changing travellers' cheques asking for cash

First of all, listen to this situation:

Max is on the boat sailing to England. Although he's tired, he doesn't want to go to sleep. He decides to try his luck with the gambling machines and to play with the electronic games. But he has no change! So he goes to the exchange bureau to ask for some.



CLERK — Yes sir, can I help you?

MAX — I'd like to change this travellers' cheque*, please.

CLERK — Certainly sir, how would you like it?

MAX — Oh! It doesn't really matter, but give me some small change for five pounds.

Now, press RETURN and listen again while you read.

MUSIC

Cet exercice fonctionnel commence par un dialogue présentant une nouvelle situation: MAX est sur le bateau, au guichet du bureau de change et il veut **encaisser un chèque-voyage.**

Vous allez apprendre avec lui à faire cette opération. Dans la première partie de l'exercice, vous devez répéter exactement ce qu'il dit à l'employé mais dans la seconde partie, vous avez toute liberté de demander les coupures et la monnaie qui vous conviennent le mieux. Si ces différentes manières de **changer de l'argent** vous intéressent, vous pourrez faire l'exercice aussi souvent que vous le voulez tout en gagnant des points supplémentaires.

* check (Am. E.)

EXERCISE 1

LET'S TALK — PART 1: changing travellers' cheques

Read the conversation between Max and the clerk at the exchange bureau:

CLERK: Yes, sir, can I help you?

MAX: I'd like to change this travellers' cheque (*), please.

CLERK: Certainly, sir. How would you like it?

MAX: Oh! It doesn't really matter, but give me some small change for 5 pounds.

(*) check (Am. E.)

PRESS RETURN

Let's imagine you're in a foreign country and you want to change a travellers' cheque. Go to the nearest bank and ask in the same way as Max.

If you can't remember, you can look at the dialogue again by pressing the asterisk.

If you type a correct sentence without going back to the script, you'll win 5 points, but you'll only win 2.5 points if you need a second attempt.

On the other hand, each time you go back to the dialogue, you lose 2 points.

Don't forget. . . when you type, make sure that the spelling and the punctuation are correct.

Stop your cassette recorder and press RETURN

Imagine you're in a foreign country and you want to change a travellers' cheque.

Go to the nearest bank and ask in the same way as Max.

If you don't remember, you can look at the dialogue again by pressing the asterisk (*).

RULES: + 5 points for a correct sentence

+ 2.5 points if you need a second attempt

— 2 points each time you go back to the dialogue

N.B. Watch the spelling and the punctuation!

PRESS RETURN

Go to the nearest bank and ask to change a travellers' cheque.

CLERK: Can I help you?

YOU: ■

PRESS RETURN

Counter

Press RETURN and start your cassette recorder

Now imagine you want to change a travellers' cheque. Say how you would like it.

You can choose any possibility from the table on the next screen as long as they remain on the same line. So don't mix the lines!

You win 2 points for each correct answer you give at the first attempt and only 1 point if you need a second chance.

Do the exercise at least 5 times. After that, you can choose to stop or to go on. If you decide to continue and if the 5 answers you gave before were correct at the first attempt, you can win a 2 points bonus for each correct answer you give afterwards.

OK? Let's go!

Stop your cassette recorder and press RETURN

EXERCISE 1

LET'S TALK — PART 2: asking for cash

Now imagine you want to cash a travellers' cheque.
Say how you would like it.

Choose any possibility from the table on the next screen.
But don't mix the lines!

RULES

+ 2 points for each correct answer at the first attempt
+ 1 point if you need a second chance

Do the exercise at least 5 times.
After that, you can stop or continue.
If you continue and
if you gave 5 correct answers at the first attempt:

+ 2 points bonus for each of the following correct answers

OK? Let's go!

PRESS RETURN

First examine the table carefully:

— in ons-pound notes /and/ in ten-pound notes

— in ones /and/ in tens

— five tens /and/ three fives

CLERK How would you like the cash?

YOU ■
and I'd like some small change, too.

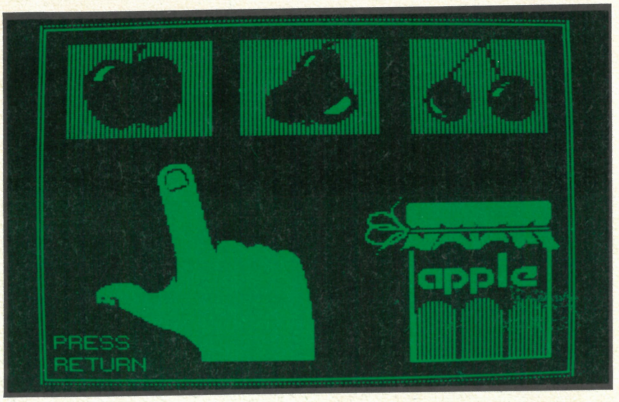
WOULD YOU LIKE TO CONTINUE? (Y/N) **PRESS RETURN**

Counter

Press RETURN and start your cassette recorder

MUSIC

GAME 2
ASSOCIATIONS



MUSIC

Voici un exercice de **vocabulaire**. Par association d'idées et de concepts, vous devez trouver un verbe, un nom, un adjectif ou un adverbe en corrélation avec l'un des mots apparaissant à l'écran en négatif. Cet exercice n'est pas aussi facile qu'il n'y paraît: vous ne pouvez pas utiliser le même mot plus d'une fois.

In the following game you're going to see four words in highlight concerning travelling by boat.

Above them is a list of fifteen words arranged at random.

For each of the highlighted words find a logical association with a verb, a noun, an adjective or an adverb. Leave out the words which have no connection.

Press RETURN and let's read the rules of the game carefully.

You win 2 points for each correct association but you lose 2 points for an error. If you don't answer you lose 3 points. You can ask me for some help: I'll give you the first letter of the word you want to know but this will cost you 1 point!

Watch out! No word can be used twice!

All right? Here you go!

Stop your cassette recorder and press RETURN

GAME 2 ASSOCIATIONS

On the next screen, 4 words concerning travelling by boat are **highlighted.**

Above them is a list of 15 words arranged at random.

For each of the highlighted words, find a logical association with a verb, a noun, an adjective or an adverb.

Leave out the words which have no connection.

PRESS RETURN

RULES

\+ 2 points for each correct association

— 2 points for an error

– 3 points if you don't answer

You can ask for the first letter of a word, but this will cost you 1 point!

N.B. No word can be used twice!

ALL RIGHT? Here you go!

PRESS RETURN

board — cabin — expensive — rough — luggage — sleep — heavy queue — lose — slowly — carry — booking office — flatly buy — soundly

	VERB	NOUN	ADJECTIVE/ADVERB
EMBARKATION	1)	1)	1)
PASSENGERS	2)	2)	2)
TICKET	3)	3)	3)
MIDNIGHT BOAT	4)	4)	4)
	A	**B**	**C**

Which group would you like to work on (A—)C)?

END = Ctrl - E

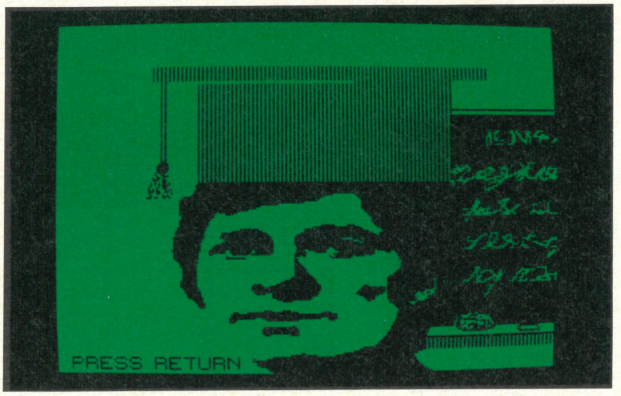
Which word (1—)4)?

HELP = *

Counter | *Press RETURN and start your cassette recorder*

MUSIC

EXERCISE 2
LET'S PLAY ON STRUCTURES



MUSIC

L'objectif de cet **exercice structural** est de concentrer votre attention sur deux différentes structures exprimant la probabilité, soit en utilisant l'auxiliaire **"might"** soit l'adjectif **"likely to"**.

Dans cet exercice, vous êtes appelé à modifier quatre phrases en utilisant chaque fois les deux possibilités.

Did you notice the structure:

— 'With a bit of luck, he might well catch the night boat!'

Another way of saying the same thing is:

— 'With a bit of luck, he's likely to catch the night boat!'

Let's practise these two ways of expressing a high degree of probability.

On the screen you will always see the sentence starting with:

— 'With a bit of luck, ...'

And the part of the sentence that you'll have to work on, will appear between brackets.

Don't forget to use both ways each time.

You'll win 2 points for each correct sentence, and 1 point if you need a second attempt.

Stop your cassette recorder and press RETURN

EXERCISE 2

LET'S PLAY ON STRUCTURES!

'With a bit of luck, **he might well catch the night boat.'**

'With a bit of luck, **he's likely to catch the night boat.'**

Let's practise these 2 ways of expressing a high degree of probability!

Use both ways each time for the same sentence.

RULES

+ 2 points for each correct sentence

+ 1 point if you need a second attempt

PRESS RETURN

EXAMPLE

With a bit of luck, . . .
(catch the night boat)

use 'might' + 'well'

With a bit of luck, . . .
he might well catch the night boat

use 'likely'

With a bit of luck, . . .
he's likely to catch the night boat

PRESS RETURN

---

use 'might' + 'well'

With a bit of luck, ■
(catch the night boat)

PRESS RETURN

---

use 'likely'

With a bit of luck, ■
(catch the night boat)

PRESS RETURN

use 'might' + 'well'

With a bit of luck, ■
(find someone to help him)

PRESS RETURN

use 'likely'

With a bit of luck, ■
(find someone to help him)

PRESS RETURN

use 'might' + 'well'

With a bit of luck, ■
(hit the jackpot)

PRESS RETURN

use 'likely'

With a bit of luck, ■
(hit the jackpot)

PRESS RETURN

use 'might' + 'well'

With a bit of luck, ■
(not hitchhike again)

PRESS RETURN

use 'likely'

With a bit of luck, ■
(not hitchhike again)

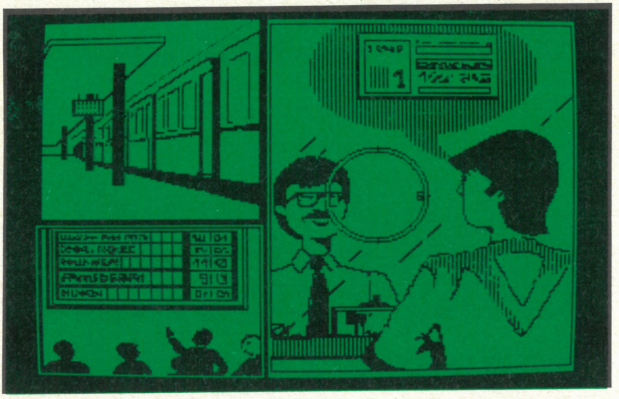
PRESS RETURN

The Train

MENU

1.	THE TRAIN	DIALOGUE + EXPLANATION
2.	GAME 1	WORD PUZZLE
3.	EXERCISE 1	LET'S TALK — PART 1: inquiring
4.	EXERCISE 1	LET'S TALK — PART 2: conversation
5.	GAME 2	MOVING WORDS
6.	GAME 3	WATCH FOR THE WORD!
7.		EVALUATION
8.		MAIN MENU

Counter *Press RETURN and start your cassette recorder*



Cette fois, MAX prend le train pour Derby. Vous trouvez dans cet exercice les questions les plus utiles à poser pour **vous informer** sur les horaires dans une gare, par exemple. Une conversation tout à fait similaire pourrait très bien avoir lieu dans un aéroport, une gare d'autobus ou une agence de voyages. Dans toutes ces situations, l'entretien pourrait être téléphonique.

MUSIC

Max is now at the station inquiring* about trains.

MAX	—	Excuse me, please. Is there a train for Derby?
EMPLOYEE	—	Derby? Yes, there's a train every two hours leaving from platform 8.
MAX	—	Is it an express?
EMPLOYEE	—	Yes, sir, it's an inter-city train.
MAX	—	How long does it take to get there?
EMPLOYEE	—	Fourty-five minutes.
MAX	—	I see. . . . When does the next train leave?
EMPLOYEE	—	It leaves on the hour, sir. That's. . . oh, in two minutes!
MAX	—	Oh my God! Could you give me my ticket quickly, please?
EMPLOYEE	—	Single or return?
MAX	—	Single, please.

* enquiring (traditional Br. E.)

EMPLOYEE — That's two pounds fifteen.
MAX — Here's three pounds, thank you very much!

Max runs to the train without collecting his change

EMPLOYEE — Hey! Your change!

Too late! Max has already disappeared!

Now press RETURN and listen again while you read.

MUSIC

Max is now at the station **inquiring** about trains.

MAX — Excuse me, please. Is there a train for Derby?
CLERK — Derby? Yes, there's a train **every 2 hours** leaving from **platform** 8.
MAX — Is it an express?
CLERK — Yes, sir, it's an **inter-city train.**

PRESS RETURN

MAX — How long does it take to **get** there?
CLERK — 45 minutes.
MAX — I see. . . When does the next train leave?
CLERK — It leaves **on the hour,** sir. That's. . . oh, in two minutes!
MAX — Oh my God! Could you give me my ticket quickly, please?

PRESS RETURN

CLERK — **Single** or **return?**
MAX — Single, please!
CLERK — That's two pounds fifteen.
MAX — Here's three pounds, thank you very much!

PRESS RETURN

(Max runs to the train without collecting his change)

CLERK — Hey! Your **change**!!

Too late! Max has already disappeared!

PRESS RETURN

Stop your cassette recorder and press RETURN

Do you understand all the **highlighted** words?
If not, type the word you'd like to have explained:

inquiring

to inquire / to enquire (traditional Br.E.)

to ask for some information

Max wants to have more information about the train timetable (departure times-arrival times).

(Am.E.: train schedule)

He's at the station inquiring about trains.

every 2 hours

a train leaves at a certain hour, then two hours later, and again two hours later, etc.

for example: a train leaves at 8.10
another train leaves at 10.10
another one at 12.10
etc.

There's a train every 2 hours leaving from platform 8.

platform

it's the place where the train stops to enable you to get on or off

The train to Derby leaves from platform 8.

inter-city train

it's a fast train like an express train

The train to Derby is an inter-city train.

get

to get, got, got (Br.E.) / to get, got, gotten (Am.E.)
to arrive at

How long does it take to get there?

on the hour

at the exact hour

at 9.00, 10.00, 11.00, etc

The train leaves on the hour, for instance at 9.00 on the dot.

single

a single ticket is a one-way ticket (Am. E.)

Max buys a single ticket to Derby.

return

a return ticket or a round-trip ticket (Am.E.) is a ticket for a trip from one place to another and back again

Max doesn't want a return ticket. He buys a single ticket.

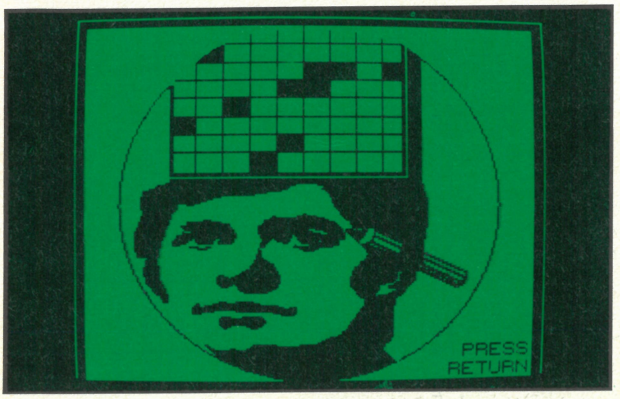
change

money in low-value coins, hard currency

Max runs to the train without collecting his change!

END = Ctrl– E | '↓' = NEXT SCREEN | '↑' = PREVIOUS SCREEN

GAME 1
WORD PUZZLE



Nous vous demandons ici de faire correspondre des mots à des images et de placer chaque mot ainsi trouvé au bon endroit dans un puzzle dont nous vous proposons la structure. Ce n'est pas facile mais ne vous découragez pas! Observez bien les dessins et cherchez-en la signification.

GAME 1

WORD PUZZLE

Find 8 words corresponding to the pictures and insert them correctly into the puzzle.

Be sure of the spelling of the words.
Check it in your dictionary if necessary.
Type all letters in capitals.

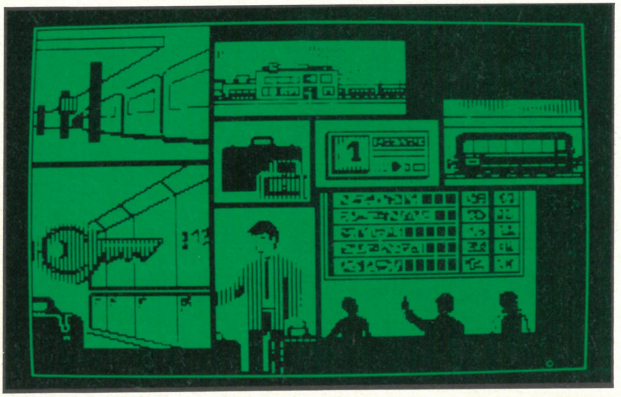
RULES

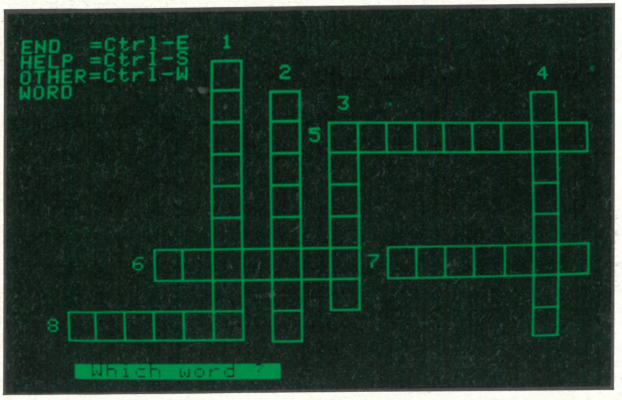
+ 2 points for each word correctly inserted
– 1 point if you ask me for some help

N.B. You can go back to the pictures any time by pressing the asterisk (*).

First, examine the pictures carefully and try to find the words.

PRESS RETURN

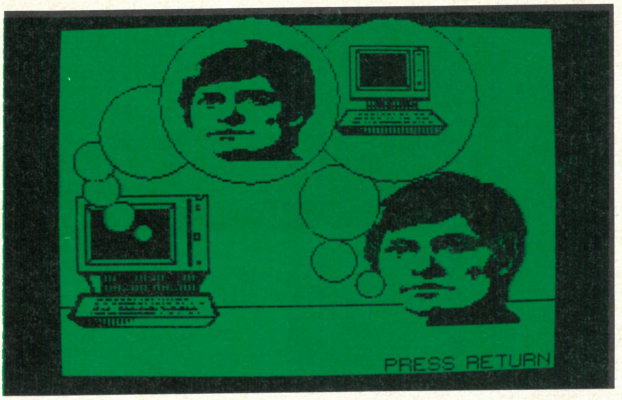



END =Ctrl-E
HELP =Ctrl-S
OTHER=Ctrl-W
WORD
1
2
3
4
5
6
7
8
Which word ?

Counter | *Press RETURN and start your cassette recorder*

MUSIC

EXERCISE 1
LET'S TALK : inquiring



MUSIC

Voici un **exercice fonctionnel** qui va vous apprendre progressivement à **demander des informations** sur des trains. Tout d'abord, vous construisez les questions une à une en mettant les mots à leur place correcte. Ensuite, vous utilisez les mêmes phrases en dialoguant avec votre ordinateur. C'est lui qui joue le rôle de l'employé de la société des chemins de fer. Si vous lui posez les questions qu'il attend, l'ordinateur vous répond immédiatement et vous gagnez trois points à chaque fois. Si vous vous trompez, il vous donne une seconde chance mais, dans ce cas, vous ne gagnez que la moitié des points.

EXERCISE 1: LET'S TALK — PART 1

What sort of information do you usually need when you're at a station about to catch a train?

Well, let's say you want to go to Bedford and you have no idea of the train timetable. The first thing you're going to ask is when the train leaves. Maybe you'd like to know how long it takes to get there, and then you'll buy your ticket, a return ticket.

On the screen all the words of your three questions have been mixed up. Why don't you sort them out into the correct order and see how you could have expressed yourself?

You'll win 5 points for each correct sentence.

If you need a second attempt and answer correctly you'll win 2.5 points.

But if you give a wrong answer again, you won't score anything.

Stop your cassette recorder and press RETURN

EXERCISE 1

LET'S TALK — PART 1: inquiring

Imagine you want to go to Bedford but you have no idea of the train timetable:

— ask about the time the train leaves
— ask how long it takes to get there
— ask for a return ticket

All the words of your 3 questions have been mixed up.

Sort them out into the correct order!

RULES

+ 5 points for each correct sentence
+ 2.5 points for a second attempt

PRESS RETURN

Inquire about the time of departure of the next train to Bedford.

Put all the words into the correct order.

the, when, to, leave, train, does, Bedford, next

■

PRESS RETURN

Now, ask how long the trip takes.

Put all the words into the correct order.

long, it, to, take, there, get, does, how

■

PRESS RETURN

Ask for a return ticket.

Put all the words into the correct order.

me, you, ticket, please, a, give, return, could

■

PRESS RETURN

Counter

Press RETURN and start your cassette recorder

EXERCISE 1: LET'S TALK — Part 2

Now that you know how to get your information, let's talk together. Ask me the same questions and I'll answer you. Start with the first question of the previous exercise.

You score 3 points for each correct sentence and half the points if you need a second attempt.

It's easy! Let's start!

Stop your cassette recorder and press RETURN

EXERCISE 1

LET'S TALK — PART 2: conversation

Now that you know how to get your information, let's talk together.

Ask me the same questions and I'll answer you.

Start with the first question of the previous exercise.

RULES

+ 3 points for each correct sentence
+ 1.5 points at the second attempt

O.K.?

Let's start

PRESS RETURN

Start with the first question of the previous exercise.

YOU ■

CLERK At 11.24.

YOU

CLERK 35 minutes.

YOU

CLERK Certainly. That'll be two pounds ten, please.

PRESS RETURN

Counter

Press RETURN and start your cassette recorder

MUSIC

GAME 2
THE MOVING WORDS

MUSIC

Certains mots en anglais peuvent être placés à plusieurs endroits dans une phrase sans pour autant en altérer le sens de manière significative.

Le jeu qui va suivre vous permet de jongler avec les mots en utilisant les flèches. Vous vous positionnez à l'endroit qui vous paraît correct et vous pressez "RETURN".

Let's listen to an excerpt of the dialogue at the ticket office.

MAX — When does the next train leave?

EMPLOYEE — It leaves on the hour, sir. That's. . . oh, in two minutes.

MAX — Oh my God! Could you give me my ticket quickly, please?

In this last sentence the words PLEASE and QUICKLY can take other places. Can you find where?

Let's play with PLEASE first.

Just move the word PLEASE by pressing the keys indicated and stop it where you think it could fit.

For each of the correct places you find on the first try, you win 5 points. If you need a second chance you'll only score half the points.

All right? Off you go!

Stop your cassette recorder and press RETURN

GAME 2

MOVING WORDS

'Could you give me my ticket quickly, please?'

In this sentence the word **'PLEASE'** can take 2 other places. Can you find where?

Move **'PLEASE'** by pressing (— or —) and stop it where you think it could fit.

RULES

+5 points for each correct place you find at the first attempt

+2.5 points if you need a second chance

ALL RIGHT?

Off you go!

PRESS RETURN

Move **'PLEASE'** by pressing (— or —).
When you've found a place where it could fit, **PRESS RETURN.**

Could you give me my ticket quickly **PLEASE**

Here are the right answers:

Could you **please** give me my ticket quickly?

Please could you give me my ticket quickly?

Could you give me my ticket quickly **please?**

PRESS RETURN

Let's play with the word **'QUICKLY'** now.

It works the same way.

Move **'QUICKLY'** by pressing (— or —) and stop it where you think it could fit.

How many places can you find?

PRESS RETURN

Move **'QUICKLY'** by pressing (— or —).

When you've found a place where it could fit, **PRESS RETURN.**

Could you give me my ticket **QUICKLY** please

Here are the right answers:

Could you **quickly** give me my ticket please?

Could you give me my ticket please, **quickly**?

Quickly, could you give me my ticket please?

Could you give me my ticket **quickly** please?

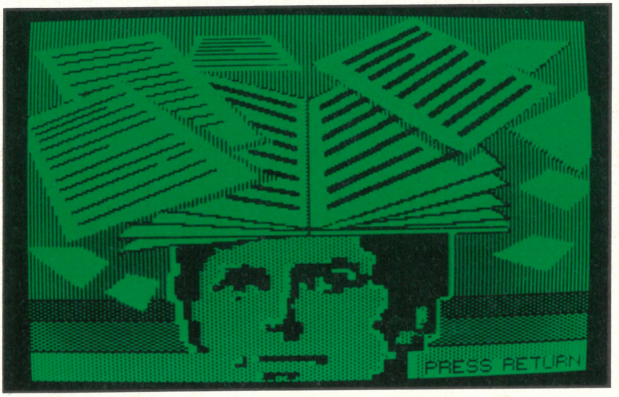
PRESS RETURN

Counter

Press RETURN and start your cassette recorder

MUSIC

GAME 3
WATCH FOR THE WORD!



MUSIC

Dans ce jeu, vous devez **trouver le mot manquant**. Il apparaît deux fois dans des expressions idiomatiques et une fois comme verbe. La devinette n'est pas très difficile et vous allez facilement gagner des points dans la première partie! Par contre, le challenge est tout autre dans la seconde partie: il s'agit de maintenir votre score en choisissant dans un **exercice à choix multiples** la définition qui explique le mieux l'expression idiomatique ou le mot. Voilà où réside la difficulté.

In this game you're going to listen to a small situation while you read it on the screen. You will soon notice that there's a word missing. It's always the same word. Why don't you try to find it?

If you do find it, you win 10 points.
If you don't find it, I'll give you the solution, but of course you won't score anything. Nevertheless, in the second part of the game, you will have a chance to win these points again.

But first, press RETURN.

GAME 3

WATCH FOR THE WORD!

Listen to the situation while you read it on the screen.

Try to find the word missing. It's always the same.

PART 1

RULES

+ 10 points if you find the word
+ 0 point if you don't find it but I'll give you the solution

In the second part of the game, you can win these points again.

PRESS RETURN

Let's listen to the situation while you read it, and try to find the missing word.

'Yesterday evening I was at my friend Peter's who's been on the gravy . . . . . for more than 10 years now, thanks to his prosperous business. He was just explaining to me how he's been trying to . . . . . his assistant when suddenly there was a loud noise from outside which interrupted his . . . . . of thought.'

Did you find the word?

Stop your cassette recorder and press RETURN.

Let's listen to the situation while you read it and try to find the missing word.

'Yesterday evening I was at my friend Peter's who's been on the gravy . . . . . for more than 10 years now, thanks to his prosperous business. He was just explaining to me how he's been trying to . . . . . his assistant when suddenly there was a loud noise from outside which interrupted his . . . . . of thought.'

Now, what's the word?

DO YOU NEED SOME HELP? (Y/N)

PRESS RETURN

PART 2

Did you catch the exact meaning of these 3 idiomatic expressions?

Then, try to answer the 3 multiple choice questions.

And here's the second part of the game:

RULES

the purpose is to maintain your score of 10 points
or to win 10 points by answering the questions
correctly

Are you ready? Let's start!

PRESS RETURN

QUESTION 1

(2 points)

Someone is on the gravy train when

a) he can't do anything without working very hard
b) he's overwhelmed with tricky problems
c) he earns a lot of money without much effort

PRESS RETURN

QUESTION 2

(5 points)

When you train someone

a) you build him up to something
b) you get him used to something
c) you lead him into something

PRESS RETURN

QUESTION 3

(3 points)

When you interrupt someone's train of thought

a) you interrupt the drift of his understanding
b) you interrupt the chain of his reasoning
c) you interrupt the function of his mind

PRESS RETURN

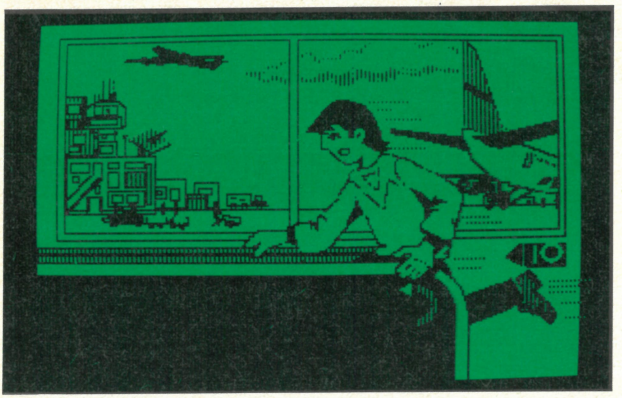
The Plane

MENU

1.	THE PLANE	DIALOGUE + VOCABULARY EXPLANATION
2.	GAME 1	SPELLING GAME
3.	EXERCISE 1	LET'S TALK: reassuring someone
4.	GAME 2	GHOST WORDS
5.	GAME 3	CROSSWORD PUZZLE + PRACTICE
6.	GAME 4	HANGMAN
7.		MAIN MENU

Counter

Press RETURN and start your cassette recorder



Qu'il doive prendre le bateau, l'avion ou le train, MAX est toujours en retard. Dans cette situation, il ne lui reste que quelques minutes pour passer le contrôle des passeports et monter dans l'avion. Ce dialogue vous apprend à **comprendre les annonces** faites dans un aéroport ou dans un avion et revoit la fonction **"demander quelque chose"**. Dans un avion, bien souvent, cela se limite à demander des boissons, des journaux ou des produits hors taxes. Comme ces fonctions sont étudiées dans d'autres parties du programme, nous vous plaçons dans une situation langagière qui peut être adaptée à tout contexte dans lequel vous devez **rassurer quelqu'un**. Nous faisons appel à votre créativité pour cette partie qui va vous distraire et qui vous permet de dialoguer avec l'ordinateur.

MUSIC

'This is the final call for Hibernian flight HI 54 to Cooltown now boarding at gate 14. All passengers travelling on flight HI 54 to Cooltown are requested to proceed to gate 14. Final call for. . .'

Poor Max, he's late again! He's got ten minutes to check in, go through Passport Control and catch the plane!

EMPLOYEE — Passport please, sir. . . Thank you. . . You'd better hurry up! The plane's leaving in a few minutes!

(on the plane)

STEWARDESS — Hurry up, sir! We're closing the doors! Economy class. . . Go through to the back of the plane, sir. The steward will show you your seat.

STEWARD — Good morning, sir! Here's your seat. Give me your bag, will you? I'll take care of it. Don't forget to fasten your seat belt. The plane is preparing for take off.

MAX — Er. . . thank you. Er. . . excuse me, but could I have a. . .

STEWARD — Just a minute, sir. I'll be right back!

'Ladies and Gentlemen, on behalf of Hibernian Airlines, Captain Fox and his crew would like to welcome you on board this aircraft. Our flying time to Cooltown will be six hours and we shall be flying at an altitude of 42,000 feet. Please make sure that your seat belts are fastened and refrain from smoking. We wish you a pleasant flight!

MAX — Excuse me. . . Could I have a whisky, please? I really need one, you know. I'm just terrified when I have to fly!

STEWARD — I'm sorry, sir. Drinks will be served after take off. You'll have to wait a little, I'm afraid.

MAX — Oh no!!!

STEWARD — What about a sweet instead?

Now press RETURN and listen again while you read.

MUSIC

<))) 'This is the final call for Hibernian **flight** HI 54 to Cooltown now **boarding** at **gate** 14. All passengers travelling on flight HI 54 to Cooltown are **requested** to **proceed** to gate 14. Final call for. . .'

Poor Max, he's late again! He's got 10 minutes to **check in,** go through Passport Control and **catch** the plane!

OFFICER Passport please, sir. Thank you. . . **You'd better** hurry up! The plane's leaving in a few minutes!

PRESS RETURN

(on the plane)

STEWARDESS **Hurry up,** sir! We're closing the doors! Economy class. . . Go through to the back of the plane, sir. The steward will show you your seat.

STEWARD Good morning, sir! Here's your seat. Give me your bag, will you? I'll **take care of** it. Don't forget to **fasten** your seat belt. The plane is preparing for **take off.**

PRESS RETURN

MAX	Thank you. Er... excuse me, but could I have a...
STEWARD	Just a minute, sir. I'll be **right back!**
<)))	'Ladies and Gentlemen, **on behalf of** Hibernian Airlines, Captain Fox and his **crew** would like to welcome you on **board** this aircraft. Our flying time to Cooltown will be 6 hours and we shall be **flying** at an altitude of 42,000 **feet!** Please make sure that your seat belts are fastened and **refrain from** smoking. We wish you a pleasant **flight!**

PRESS RETURN

MAX	Excuse me... Could I have a whisky, please? I really need one, you know, I'm just terrified when I have to fly!
STEWARD	I'm sorry, sir. Drinks will be served after take off. You'll have to wait a little, **I'm afraid.**
MAX	Oh no!!!
STEWARD	What about a **sweet instead?**

PRESS RETURN

Stop your cassette recorder and press RETURN

Do you understand all the **highlighted** words?
If not, type the word you'd like to have explained:

flight	the aircraft making a journey to a certain place at a certain time, usually defined by a number
	Max is going to Cooltown with the flight HI Number 54.
boarding	to board to board a plane, a train, a boat to get onto a plane, a train or a boat
	The passengers are boarding at gate 14.
gate	exit in the context of an airport, it's the way out, the exit where the passengers either get on the plane or get off.
	The aircraft to Cooltown is leaving from gate 14.
requested	to be requested to do something to be asked to do something in a polite way
	All passengers to Cooltown are requested to go to gate 14.
proceed	to proceed to advance, to move forward
	All passengers to Cooltown are requested to proceed to gate 14.

check in	to check in to check in at an airport to have your luggage and ticket registered before travelling by plane
	Max has just 10 minutes to check in before the plane takes off.
catch	to catch (caught, caught) to arrive in time for if you travel by air, sea or rail you will need to catch a plane, a boat or a train
	Max has only 10 minutes to catch the plane.
you'd better	you had better. . . , you ought to. . . , you should. . . , it would be better, if you would. . . if you want to tell someone what he/she should do or not do, you can start your sentence by: 'you'd better. . .'
	The immigration officer advises Max to hurry up.
hurry up	to hurry up to go faster
	Max should hurry up if he wants to catch his plane.
take care of	to take care of (took, taken) to look after and be responsible for something or someone
	The steward is going to take care of Max's bag.
fasten	to fasten to fix firmly
	'FASTEN YOUR SEAT BELTS' is an internationally known expression used in aircrafts.
take off	the moment when a plane leaves the ground
	The plane is preparing for take off.
right back	to be right back if you want to tell someone that you're going away for a very short time only and that you'll be back immediately, you can tell him you'll be right back
	The steward is going for a very short while only. He'll soon be right back.
on behalf of	in the name of
	'On behalf of Captain Fox and his crew. . .'
crew	a group of people who work together the crew of a plane or a boat
	Captain Fox and his crew welcome the passengers. . .

board

on board this aircraft

you get on board a train, a boat or a plane

or you board a train, a boat or a plane

The stewardess welcomes the passengers on board the aircraft.

flying

to fly (flew, flown)

to move through the air

aircrafts fly at different altitudes depending on their specific type

This aircraft is flying at an altitude of 42,000 feet.

feet

pl. of foot

it's measure of length equal to 12 inches, about 30 centimetres*

The plane is flying at an altitude of 42,000 feet, about 13,000 metres.*

refrain from

to refrain from

to avoid doing something

to hold oneself back from doing something

The passengers may not smoke during take off, even if they want to. They must refrain from smoking.

flight

the journey by plane itself

The stewardess wishes the passengers a pleasant journey, a pleasant flight.

I'm afraid

this is a polite way of telling someone that you're sorry

The steward is sorry not to be allowed to serve Max a glass of whisky.

You'll have to wait a little, I'm afraid.

sweet

candy (Am.E.)

it's made out of sugar or chocolate and you eat it for pleasure. . ., generally

The steward is offering Max a sweet instead of a whisky.

instead

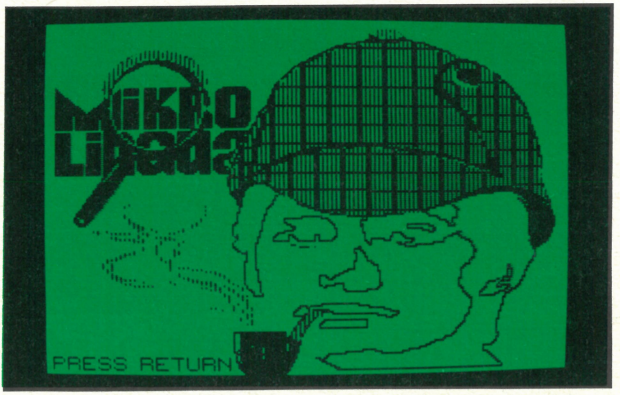
in the place of something

'Would you like a sweet instead of a whisky?'

END = Ctrl—E | '↓' = NEXT SCREEN | '↑' = PREVIOUS SCREEN

* centimeters (Am. E.)
* meters (Am. E.)

GAME 1
SPELLING GAME



Ceci est un **jeu d'orthographe**. Un des paragraphes du dialogue dans l'avion a été retranscrit avec dix fautes d'orthographe. Bien sûr, le but de l'exercice est de trouver ces fautes et de les corriger. Vous ne pourrez pas passer à l'exercice suivant avant d'avoir au moins trouvé cinq fautes.
A la fin de ce jeu, le paragraphe est affiché dans sa forme originale et les mots que vous deviez corriger apparaissent en négatif, correctement orthographiés de façon à ne pas laisser de doute dans votre esprit.

GAME 1

SPELLING GAME

In the following paragraph 10 words are wrongly spelled.
Can you find them and correct them?

RULES

+2 points if you find an error
—2 points if you make another one
—2 points if you don't answer

OK?

Here you go!

PRESS RETURN

'Ladies and gentleman, on behalf of H.I., Captein Fox and his crew would like to welcome you on bord this aircraft.

Our flying time will be 6 ours and we shall be flying at an altitude of 42,000 feet.

Please make sure that you seat belt are fastend and refrain from smokin. We wish you a plesant flite!'

1) 2) 3) 4)

5) 6) 7) 8)

9) 10)

Any modifications? (Y/N)

Counter

Press RETURN and start your cassette recorder

MUSIC

EXERCISE 1

LET'S TALK : reassuring someone

But first listen to this:

Max doesn't like flying at all! Furthermore, he gets into a state of panic every time he has to fly.

He usually drinks a glass of whisky before boarding the plane, but today he had no time.

On the plane, he is trying very hard to persuade the steward to give him a drink.

The steward, on the other hand, is trying to reason with him.

Let's listen to them:

MAX — I'm telling you, I really need a whisky or I'll die!

STEWARD — Don't worry, sir. . . . It'll be all right! . . .and you know. . . I'm not allowed to serve you now, anyway!

MAX — Please, . . .can't you make a little exception?

STEWARD — There now. . . I understand how you feel. . . but try to be reasonable, sir. . . . It's not such a big deal after all! There are thousands of take offs and landings every day, you know. . .

Now, press RETURN and listen again while you read.

MUSIC

L'exercice débute par une conversation entre le steward et MAX dans la cabine de l'avion. A la seule pensée d'être assis dans un avion, MAX est glacé d'effroi. Le steward cherche à le rassurer.
De la même manière votre pauvre ordinateur va avoir besoin de votre réconfort, car il se trouve dans une situation similaire. Vous pouvez choisir dans le tableau l'expression qui convient pour le **rassurer**. Toutes les expressions peuvent convenir.
Si vous le désirez, vous pouvez essayer toutes les combinaisons possibles en faisant l'exercice plusieurs fois.

EXERCISE 1

LET'S TALK: reassuring someone

Listen while you read:

MAX	I'm telling you, I really need a whisky or I'll die!
STEWARD	Don't worry, sir, it'll be all right! . . .and you know, I'm not allowed to serve you now, anyway!
MAX	Please. . . can't you make a little exception?
STEWARD	There now, I understand how you feel. But try to be reasonable, sir. . . . It's not such a big deal after all! There are thousands of take offs and landings every day, you know. . .

PRESS RETURN

Press RETURN to proceed

Did you notice how the steward tried to reassure Max?

On the screen you see some expressions he used and a couple of others.

Let's read them together. While listening, try to remember their special intonation as it conveys a major part of the message.

'Don't worry. . . ,'	'it'll be all right. . . !'
'That's all right. . . ,'	'there's nothing to be upset about. . . !'
'There now. . . ,'	'I understand how you feel. . . !'
'Just relax. . . ,'	'It's not such a big deal. . . !'

You'll be able to come back to this table any time by pressing the asterisk.

But first press RETURN to have a look at the situation.

Listen and read these expressions carefully:

Don't worry,	**it'll be all right!**
That's all right,	**there's nothing to be upset about!**
There now,	**I understand how you feel!**
Just relax,	**it's not such a big deal! (Am.E.)**

You'll be able to come back to this table any time.

Just press the asterisk (*).

PRESS RETURN

Now, let's imagine a situation where you have to reassure me. Today I'm in a very depressed and anxious mood. You'll have to reassure and comfort me by using any expressions from the table. But make sure you choose a different one each time.

Don't limit yourself to one part of the table. But make long sentences joining expressions from both sides of the table.

You'll win 10 points for each correct answer, provided you don't go back to the table once you've started.

Each time you need the help of the table you'll lose two points.

Don't take any notes! That's cheating.

All right! Now talk to me!

By the way, don't forget to type the comma between two expressions and make the same contractions as in the table.

First, press RETURN to read the conversation.

Imagine a situation where you must reassure me.

I'm in a very depressed and anxious mood.

Reassure me by using any expressions from the table but make sure that you choose a different one each time.

Make long sentences joining expressions from both sides of the table.

RULES

+ 10 points for each correct answer
— 2 points each time you ask for the help of the table

Don't take any notes! That's cheating!

N.B.

— Don't forget the comma (,) between 2 expressions.
— Make the same contractions as in the table.

PRESS RETURN

Here's our conversation. First read what I'm going to tell you. It'll probably help you give your answers in a certain order.

But first, stop your cassette recorder.

Here's our conversation.

First read what I'm going to tell you. It'll probably help you give your answers in a certain order.

I feel so awful today! I think I'm going to cry!

YOU ■

Well, I'm sad I'm not getting along well with my new boss!

YOU ■

But, you don't understand! I'm sure he's going to fire me!

YOU ■

Would you like to start again? (Y/N)

GAME 2
GHOST WORDS

Voulez-vous un **jeu de mémoire**? Essayez ces mots-fantômes et tâchez de vous souvenir des différents mots qui sont en rapport avec le contexte de l'avion et de l'aéroport.

```
GAME 2

GHOST WORDS

In this game you're going to see a list of 5 words.

Try to remember them with their correct spelling. They're going
to disappear after 15 seconds.

The purpose of the game is to retype them correctly in any order.

Don't note them down! That's cheating you know!

RULE    +2 points for each correctly typed word

Ready? Off you go!

                                              PRESS RETURN
```

```
LANDING  DUTY FREE  CAPTAIN  FASTEN  LUGGAGE

Start typing! In capitals, this time!

1) ■
2) ■
3) ■
4) ■
5) ■

                                              PRESS RETURN
```

Here's another list of 5 words!

Again you have 15 seconds to look at them, and then you type them.

OK? Here you go!

CREW CUSTOMS SEAT BELT PASSENGERS TAKE OFF

Start typing! In capitals!

1) ■
2) ■
3) ■
4) ■
5) ■

PRESS RETURN

Did you notice that the words in the 2 lists form pairs?

How many pairs can you remember?

Type them correctly.

RULE

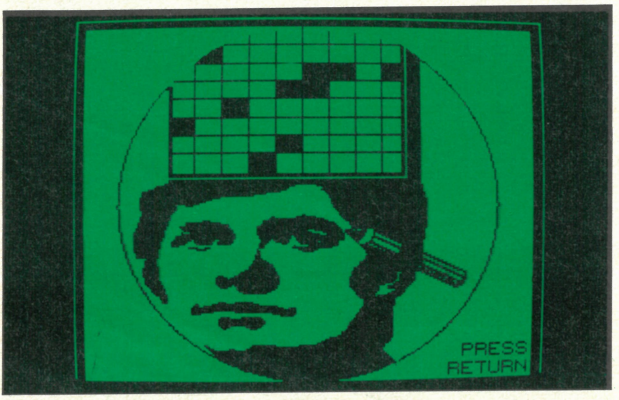
+5 points for each pair correctly typed

PRESS RETURN

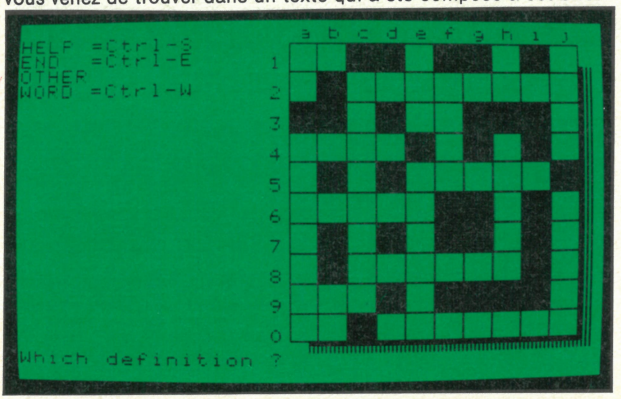
A)	1)
B)	2)
C)	3)
D)	4)
E)	5)

Any modifications? (Y/N)

GAME 3
CROSSWORD PUZZLE



Pour les cruciverbistes, voici une façon amusante de **vérifier** vos connaissances de **vocabulaire**. Le principe est le même que celui des mots croisés: il faut trouver le mot qui correspond à une définition précise. Mais ici, vous pouvez vous faire aider: le programme peut vous "souffler" une lettre ou même un mot entier. Dans la deuxième partie de votre jeu, vous pouvez placer les mots que vous venez de trouver dans un texte qui a été composé à cet effet.



A(1). When you agree
A(2). He's responsible for the flight
B. Direction
C. They take care of the passengers
E(1). It often makes a pair with 'hand'
E(2). To fill again
F. Stewardesses speak with a soft one.
H(1). Pronoun
H(2). Never cheap by plane.
J(1). If you don't leave, you . . .
J(2). They all exist except number 13

1. Preposition
2. You must fasten it during take off
3. On your marks, get set, . . . (Am.E.)
4. Staff of a plane or ship
5. Max can't. . . when he is on the plane
6. One of the quickest means of travel
8. Allowed after take off only
9. Belonging to it
10(1). When you don't agree
10(2). There are thousands of them a day

GAME 3

CROSSWORD PRACTICE

In this exercise 10 words are missing. If you've completed the crossword puzzle, you'll find them easily.

RULES

+ 1 point for each correct word
(only the words from the puzzle count as correct)

Work hard! You won't have a second chance!

If you find less than 5 words, you'll have to work on the puzzle again!

OK? Let's start!

PRESS RETURN

Max is going (1) . . . Cooltown by (2) . . . . He doesn't yet know whether it's for a short or a long (3) . . . . Actually, he's much more concerned by the (4) . . . itself. When boarding at (5) . . . 14, he suddenly remembers that he forgot to drink a whisky! What a catastrophe! He won't be able to (6) . . . at all! While the (7) . . . takes care of his (8) . . . , he sits down, fastens his (9) . . . and asks for a whisky. Unfortunately for him, (10) . . . are served after take off only! Poor Max!

1) ■

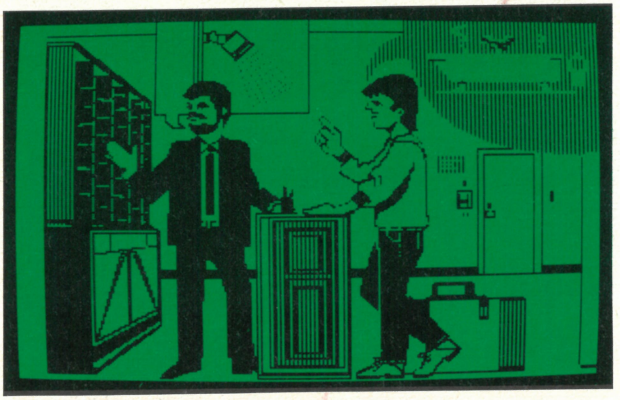
Any modifications? (Y/N)

The Hotel

MENU

1.	THE HOTEL	DIALOGUE + VOCABULARY EXPLANATION
2.	EXERCISE 1	LET'S TALK: checking in
3.	GAME 1	HOW MANY WAYS DO YOU KNOW?
4.	THE RESTAURANT	DIALOGUE + VOCABULARY EXPLANATION
5.	GAME 2	HOW TO SAY IT
6.	EXERCISE 2	LET'S TALK: ordering a meal
7.		MAIN MENU

Counter *Press RETURN and start your cassette recorder*



Max arrive à Cooltown. Il n'a pas réservé de chambre d'hôtel. Au bureau de réservation de chambres de l'aéroport, on lui indique plusieurs possibilités. Il choisit l'hôtel "The Pilgrim's".
Avec MAX, vous allez **vous inscrire** dans un hôtel et vous allez apprendre toutes les phrases qu'il faut connaître dans ce genre de situation.
Notez que lorsque MAX demande s'il peut payer avec sa carte de crédit en disant: 'Can I pay **with** my credit card?' il aurait pu tout aussi bien dire: 'Can I pay **by** credit card?'

MUSIC

When Max arrives at Cooltown airport, it's already late afternoon. He hasn't made a hotel reservation but he hopes to find a room in a reasonably priced hotel, not too far from the centre.

The Hotel Booking Service at the airport suggests two or three names to him and he chooses 'The Pilgrim's' which is not too expensive and situated in a nice environment.

Let's listen to him checking in* at 'The Pilgrim's'.

*check into (Am. E.)

RECEPTIONIST — Good evening, sir. Can I help you?
MAX — Do you have any rooms free?
RECEPTIONIST — Yes, sir, single or double?
MAX — A single room with a bath, please.
RECEPTIONIST — I'm afraid we don't have one at the moment, but we have a single room with a shower, facing the street.
MAX — Oh, that's fine too!
RECEPTIONIST — All right. How long will you be staying?
MAX — For 5 nights.
RECEPTIONIST — Very well, sir. Would you please fill in this form?
MAX — Sure. Can I pay with my credit card?
RECEPTIONIST — Certainly, sir and you can pay when you check out. Would you like the paper brought to your room in the morning?
MAX — Yes, please. And I'd like to be woken up at 7.30 every morning, if that's possible.
RECEPTIONIST — Very well, sir. Oh. . . er. . . I need one more signature here, please. Thank you. . . . Here's your key. It's room 234 on the second floor. The lift is over there, just in front of you!
MAX — Thank you. . . er, tell me, . . .at what time do you serve dinner?
RECEPTIONIST — From 7.30 til 9.30, sir.
MAX — Fine, thank you!

Now press RETURN and listen again while you read.

MUSIC

When Max arrives at Cooltown airport, it's **already late afternoon.** He hasn't made a hotel reservation but he hopes to find a room in a **reasonably priced** hotel, not too far from the centre. (*)

The Hotel **Booking Service** at the airport suggests two or three names to him and he chooses **'The Pilgrim's'** which is not too **expensive** and situated in a nice environment.

Let's listen to him **checking in** at 'The Pilgrim's'.

(*) center (Am. E.)

PRESS RETURN

RECEPTIONIST — Good evening, sir. Can I help you?
MAX — Do you have **any** rooms free?
RECEPTIONIST — Yes, sir, **single** or **double?**
MAX — A single room with a bath, please.
RECEPTIONIST — I'm afraid we don't have one at the moment, but we have a single room with a **shower, facing** the street.
MAX — Oh, that's fine too!

PRESS RETURN

RECEPTIONIST	All right. How long will you be **staying?**
MAX	For 5 nights.
RECEPTIONIST	Very well, sir. Would you please **fill in** this **form?**
MAX	Sure. Can I pay with my credit card?
RECEPTIONIST	Certainly, sir and you can pay when you **check out.** Would you like the paper **brought** to your room in the morning?

PRESS RETURN

MAX	Yes, please. And I'd like to be **woken up** at 7.30 every morning, if that's possible.
RECEPTIONIST	Very well, sir. Oh. . . er. . . I **need** one more signature here, please. Thank you. . . . Here's your key. It's room 234 on the second **floor.** The lift is **over there,** just in front of you!
MAX	Thank you. . . er, tell me,. . . at what time do you serve dinner?
RECEPTIONIST	From 7.30 till 9.30, sir.
MAX	Fine, thank you!

PRESS RETURN

Stop your cassette recorder and press RETURN

Do you understand all the **highlighted** words?
If not, type the word you'd like to have explained:

already

sooner than expected

Max hadn't expected to arrive in Cooltown so late in the afternoon.

When Max arrives in Cooltown it's already late afternoon.

late afternoon

at the end of the afternoon, just before the evening

Max arrives in Cooltown at the end of the afternoon. It's already late afternoon.

reasonably priced

with a reasonable price

not cheap but not too expensive

Max is looking for a hotel which doesn't cost too much.

N.B.

In this expression, **'priced'** comes from **'to price':** to fix the price of.

It's often used in the passive form, e.g.:
'the rooms in this hotel **are priced** in a reasonable way'.

Booking Service

the place where you get information about hotels and where you can book rooms from.

The Hotel Booking Service at the airport suggests 2 or 3 names and Max chooses 'The Pilgrim's'.

Pilgrim's

a pilgrim is someone who travels to a holy place to testify his respect to this place.
The name of the hotel is 'The Pilgrim's'

N.B.: — 's — is used to show the possessive case: 'The Pilgrim's Hotel'

Max chooses 'The Pilgrim's' which is not too expensive and situated in a nice environment.

expensive

costly
costing a lot of money
The hotel Max chooses has reasonable prices, it doesn't cost too much.

He chooses 'The Pilgrim's' which is not too expensive.

checking in

to check in
to book in
As at an airport, you check in at a hotel which means you register your arrival at this hotel.
You can also check **into** a hotel. (Am.E.)

Max is checking in at 'The Pilgrim's'.

any

'some' and **'any'** mean 'a certain quantity'
As a general rule, **'some'** is used in affirmative sentences and **'any'** is used in interrogative and negative sentences.

'Do you have any rooms free?'

single

only one
In this context, it is referred to a room with a bed for one person.

'Yes, sir, single or double?'

double

for 2 people
Here it is referred to a room for 2 people with one large bed or with twin beds.

'Yes, sir, single or double?'

shower

it's an apparatus which allows you to wash yourself under a continuous flow of water
In hotels you can usually have a room with a bath or with a shower, or with both

The only room left for Max at 'The Pilgrim's' is a room with a shower, facing the street.

N.B.

Talking in terms of weather, when it rains for a short period of time, we refer to a **shower** of rain.

facing

to face
with a view onto

The room Max finds is facing the street, in other words, he can see the street from his room.

staying

to stay

to remain in the same place

Max is staying at the hotel for 5 nights, he's going to remain there 5 nights.

fill in

to complete

When you check in at a hotel, you must write on a standard form your names, address, date of birth, etc.

The receptionist asks Max to write down this sort of information on the appropriate form. He asks him to fill in the form.

form

a printed sheet of paper with questions to be answered in order to give a certain type of information

Max is asked to fill in the checking-in form.

check out

to check out

You check out when you've paid the bill and you leave the hotel for good.

Max can pay with his credit card when he checks out.

brought

to bring (brought, brought)

Max would appreciate it if the newspaper was brought to him in the morning.

woken up

to wake up (woke or waked, woken or waked)

to stop sleeping

The receptionist is going to wake Max up at 7.30 every morning.

need

to need

to want something necessary

The receptionist wants another signature:
'I need one more signature here, please.'

floor

storey, story (Am. E.)

a level in a building

Generally **'floor'** is preferred when talking about a certain level of a building and **'storey'** when talking about the height of this building.

Max's room is on the second floor of the hotel which is, for ex., a four-storey building.

'It's room 234 on the second floor.'

over there

there, on that side, as opposed to 'over here', on this side

The lift is over there, just in front of you.

END = Ctrl– E '›' = NEXT SCREEN '‹' = PREVIOUS SCREEN

Counter | *Press RETURN and start your cassette recorder*

MUSIC

EXERCISE 1

LET'S TALK : checking in

MUSIC

Comment **s'inscrire dans un hôtel et demander une chambre**? Avec cet exercice, vous allez pouvoir choisir entre une chambre double et une chambre simple, avec bain ou avec douche, avec ou sans vue sur le parc. Pour faire cet exercice correctement, essayez de vous souvenir de la signification des différentes illustrations.

Checking in at a hotel is one of the most common things you do while travelling*.

Do you know exactly how to ask for a room?

Let's practise several situations where you'll have to ask for different types of rooms.

On the following screen, you'll see a series of pictures representing the kinds of rooms you may want.

Press RETURN to have a look at them.

*traveling (Am. E.)

EXERCISE 1

LET'S TALK: checking in

Checking in at a hotel

Do you know exactly how to ask for a room?

Let's practise several situations where you ask for different types of rooms.

On the following screen, you'll see a series of pictures representing the kinds of rooms you may want.

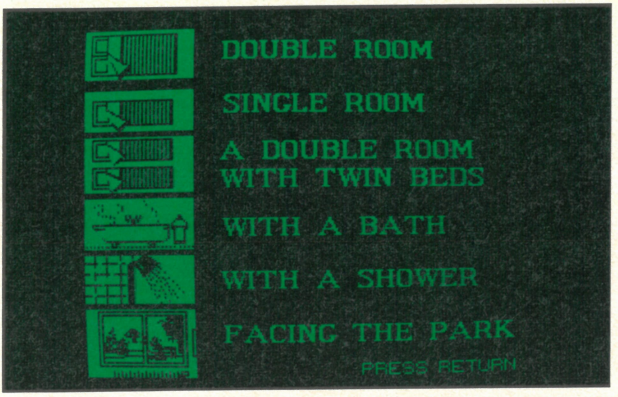
PRESS RETURN

As you see, you might like to ask for a double room, or a single room or a double room with twin beds.

You can also ask for a room with a bath, or with a shower.

And, as the hotel you're going to check into, is situated in a beautiful park, why not ask for a room facing the park?

Press RETURN to read the situation.



Imagine you're spending your summer holiday touring Europe. One day you pass through a beautiful little town where you decide to spend a night. You find a nice hotel called 'The Golden Squirrel', in a beautiful park.

In this exercise, you're going to ask for four different types of accomodation. All of them are represented on the following screen. Look at them carefully because this will help you answer the receptionist correctly.

You win 5 points for each correct sentence and 2.5 points if you need a second attempt.

If you don't remember the meaning of the pictures, you can go back to the appropriate screen by pressing the asterisk. To see the different types of accomodation again, press the question mark key.

When you type, make sure that you follow the same order as the pictures and don't forget to join them with a comma or 'and' or 'with'.

OK? Let's go!

Stop your cassette recorder and press Return

Imagine you're spending your summer holiday touring Europe.
One day you pass through a beautiful little town where you decide to spend the night. You find a nice hotel, called 'The Golden Squirrel', in a beautiful park.

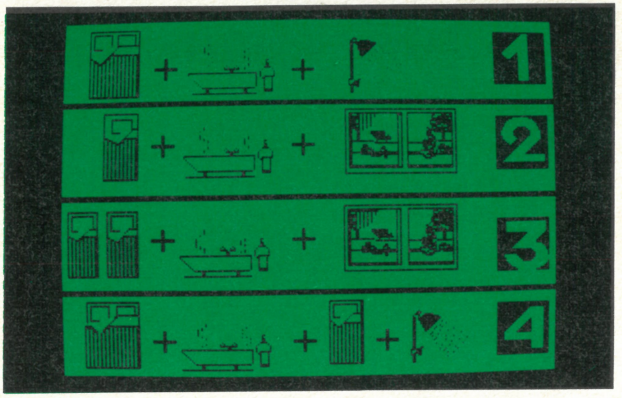
In this exercise, you're going to ask for 4 different types of accomodation, represented on the next screen.
Look at them carefully and answer the receptionist.

RULES
+5 points for each correct sentence
+2.5 points at the second attempt

N.B.
— Press * to see the meaning of the pictures.
— Press ? to see the different types of accomodation.
— When you type, follow the same order as the pictures and don't forget to join them with a comma (,) or 'and' or 'with'

OK? Let's go!

PRESS RETURN



Check into 'The Golden Squirrel' and ask for accomodation 1)
If you don't remember, press ? to have a look at it (1)

RECEPT. Good afternoon, can I help you?
YOU I'd like ■

Any modifications? (Y/N)

PRESS RETURN

Check into 'The Golden Squirrel' and ask for accomodation 2)
If you don't remember, press ? to have a look at it (2)

RECEPT. Good afternoon, can I help you?
YOU I'd like ■

Any modifications? (Y/N)

PRESS RETURN

Check into 'The Golden Squirrel' and ask for accomodation 3)
If you don't remember, press ? to have a look at it (3)

RECEPT. Good afternoon, can I help you?
YOU I'd like ■

Any modifications? (Y/N)

PRESS RETURN

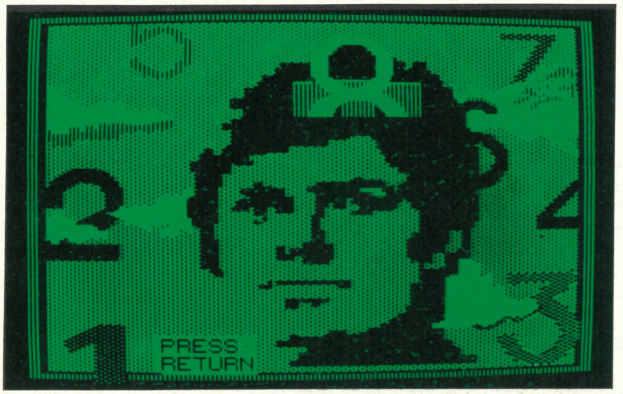
Check into 'The Golden Squirrel' and ask for accomodation 4)
If you don't remember, press ? to have a look at it (4)

RECEPT. Good afternoon, can I help you?
YOU I'd like ■

Any modifications? (Y/N)

PRESS RETURN

GAME 1
HOW MANY WAYS DO YOU KNOW?



Voici un exercice pour **enrichir votre vocabulaire**. Le programme vous propose une série de mots et c'est à vous qu'il appartient de construire des expressions synonymes de celles qui ont été employées au cours de la conversation de MAX à la réception de l'hôtel.

GAME 1

HOW MANY WAYS DO YOU KNOW?

In the previous exercise you asked for a room facing the park.

How many other expressions do you know to ask for this type of room?

From a list of prepositions, articles, nouns and verbs shown on the next screen, build as many expressions as you can to say that the room you want is situated in front of the park.

PRESS RETURN

RULES

+3 points for each correct expression you find
+1.5 points for a second try

Of course, you may only play with the words written on the screen!

I have 12 expressions in mind. How many can you find?

Let's see!

PRESS RETURN

Build as many expressions as you can.

---

of, in front of, on, onto, out, over, with — **Answers already given**
a, the
park, view
facing, looking, overlooking

Your answer:
■

Would you like to continue? (Y/N)

PRESS RETURN

The Restaurant

Counter

Press RETURN and start your cassette recorder

MAX a faim. Il demande à la réceptionniste de l'hôtel de lui recommander un bon restaurant. Il choisit de faire l'expérience d'un repas dans un restaurant végétarien. Dans ce dialogue, vous trouverez toutes les questions qu'il est utile de poser lorsque l'on fait la **découverte d'un restaurant** dont on ne connaît pas la cuisine.

MUSIC

Max arrives at the restaurant. It's rather crowded but there's a table free near the window. At the table nearby there are two young couples talking and apparently enjoying their meal very much.

The waitress greets Max and says:

WAITRESS — Good evening sir, do you have a reservation?

MAX — No, I don't and I'm alone. I'd like to sit at the table near the window, if that's possible?

WAITRESS — Certainly, sir. Please take a seat. I'll bring you the menu right away.

Max is looking at the menu with a puzzled face. It's the first time that he's been in a vegetarian restaurant and he doesn't know what to choose.

WAITRESS — May I take your order now, please?

MAX — Well. . . , could you help me, please? I don't know anything about vegetarian food. What do you suggest?

WAITRESS — Mmm. . . try our Mousse Maison, I'm sure you'll like it!

MAX — What's it made of?

WAITRESS — It's a kind of vegetable pâté made of 3 layers of different vegetables. It's hot and it's served with a fresh green salad. It's very nice, I highly recommend it.

MAX — Yes, that sounds fine. But I'm afraid it won't be enough! I'm starving!

WAITRESS — Well why don't you take a soup to start with? . . .And if you like, to end your meal, choose a sweet among our twenty-five different desserts. We have several cakes and pies, creams and fresh fruit salad, ice creams. . . and you can have as many helpings as you like. . . .

MAX — Oh! That's perfect! I'm in your hands! I hope you're not poisoning me at the same time! Oh! And I almost forgot, to drink, I'll have a bottle of white wine, a very dry one, please!

WAITRESS — Very well, sir. I'll bring you the 'House Wine'. It's a nice muscadet.

MAX — Fine! Thank you very much.

WAITRESS — Thank you!

Now, press RETURN and listen again while you read.

MUSIC

Max arrives at the restaurant. It's **rather crowded** but there's a table free near the window. At the table **nearby** there are two young couples talking and apparently **enjoying** their **meal** very much.

PRESS RETURN

The waitress greets Max and says:

WAITRESS — Good evening sir, do you have a reservation?

MAX — No, I don't and I'm alone. I'd like to sit at the table near the window, if that's possible?

WAITRESS — Certainly, sir. Please take a seat. I'll bring you the menu **right away.**

PRESS RETURN

Max is looking at the menu with a **puzzled** face. It's the first time that he's been in a vegetarian restaurant and he doesn't know what to choose.

WAITRESS — May I take your **order** now, please?

MAX — Well, . . . could you help me, please? I don't know anything about vegetarian food. What do you suggest?

WAITRESS — Mmm. . . try our **'Mousse Maison',** I'm sure you'll like it!

PRESS RETURN

MAX	What's it made of?
WAITRESS	It's a kind of vegetable **pate*** made of 3 **layers** of different vegetables. It's hot and it's served with a fresh green salad. It's very nice, I **highly** recommend it.
MAX	Yes, that sounds fine. But I'm afraid it won't be enough! I'm **starving!**
WAITRESS	Well, why don't you take a soup to start with? . . .And if you like, to end your meal, choose a **sweet among** our 25 different desserts. We have several cakes and **pies,** creams and fresh fruit salad, ice creams. . . and you can have as many **helpings** as you like. . . .

PRESS RETURN

MAX	Oh! That's perfect! I'm in your hands. . . . I hope you're not **poisoning** me at the same time! Oh, and I **almost** forgot, to drink, I'll have a bottle of white wine, a very **dry** one, please!
WAITRESS	Very well, sir. I'll bring you the 'House Wine', it's a nice Muscadet.
MAX	Fine! Thank you very much.
WAITRESS	Thank you!

PRESS RETURN

Stop your cassette recorder and press RETURN

Do you understand all the **highlighted** words?
If not, type the word you'd like to have explained:

rather

more or less

The restaurant Max goes into is crowded but not too crowded.

N.B.: when using **'rather'** with an adjective or an adverb, you add an appreciation of more or less on its quality or its quantity.

crowded

from 'crowd'

with a lot of people

There are a lot of people in the restaurant, but there are still some tables free.

nearby

near, not far from, close to

The people at the table nearby give the appearance of having a lot of pleasure together while eating their meal.

enjoying

to enjoy

to find pleasure in

The people at the table near Max's table are enjoying their meal very much.

* no accents on 'pâté' due to the printing system

meal

a general word including everything you eat in one time

The main meals are breakfast, lunch and dinner.

greets

to greet

to welcome someone when meeting him/her

'Hello', 'Hi', 'Good morning', 'Good afternoon', 'Good evening', etc., are the most common greeting words

The waitress welcomes Max in the restaurant and greets him by saying:

'Good evening, sir, do you have a reservation?'

right away

immediately, at once
right away (Am. E.), straightaway (Br. E.)

The waitress is going to bring the menu immediately.
She'll bring the menu right away.

puzzled

confused, perplexed, troubled
you can see by Max's face that he doesn't understand the menu and that he doesn't know what to choose

He's looking at the menu with a puzzled face.

order

the list of the different things you've asked to eat

The waitress would like to know what Max wants to eat, she would like to take his order.

Mousse Maison

in the language of cooking you often hear French words as certain French specialities are widely known in most countries

A **'mousse'** is a kind of creamy paste made of various foods, either meat or vegetables or fruit. . .
'Maison' means that it's a speciality of the house, of the restaurant.

pate

a preparation made by crushing solid food into a soft, not always smooth paste

The 'Mousse Maison' is made of vegetables.
It's a kind of vegetables pate.

layer

in terms of cooking, a layer is a certain thickness of food (here vegetables) laid over or covering something else

In the 'Mousse Maison' there are 3 layers of different vegetables laid over one another.

highly

very much, strongly

The waitress highly recommends the speciality of the house.

starving

to starve
to die from not eating
to be extremely hungry

Max is extremely hungry, he's starving!

sweet

a sweet is a pudding or a dessert, a sugary food that you generally eat at the end of a meal

At the restaurant 'The Vegetable Patch', there are 25 different kinds of sweet.

among

out of, from

Max can choose his dessert among 25 different sorts.

pies

a pie is a pastry, usually round, filled with fruit, or vegetables or meat

As she's talking of pudding, the waitress refers here to pies with sweet fillings.

helping

the action of serving yourself food, of putting your food on your plate

a second helping is when you serve yourself the same food for the second time

Max can serve himself desserts as many times as he wants, he can have as many helpings as he likes.

poisoning

to poison someone

to kill someone by giving him/her something harmful to eat or to drink

Max is joking with the waitress when he says that he hopes that there's no poison in the food he's going to eat.

almost

nearly, very nearly, practically

Max nearly forgot to order wine. Luckily he remembered in time!

'Oh! And I almost forgot, to drink, I'll have a bottle of white wine.'

dry

not sweet, especially when referring to wine or alcohol

Max would like a dry white wine to drink.

END = Ctrl– E '›' = NEXT SCREEN '‹' = PREVIOUS SCREEN

Counter

Press RETURN and start your cassette recorder

MUSIC

GAME 2
HOW TO SAY IT

MUSIC

Si vous désirez **exprimer un souhait,** voici une manière de vous y prendre.

Vous allez voir à l'écran un extrait du dialogue entre MAX et la serveuse du restaurant. Comme ce n'est pas la première fois que vous les entendez, concentrez-vous sur ce que dit MAX. L'objectif, c'est de choisir dans un restaurant la table qui vous convient. Vous apprenez à maîtriser cette fonction en trois étapes, comme nous vous l'expliquons plus loin.

First, you're going to hear the beginning of the conversation between Max and the waitress again. Please read it at the same time.

WAITRESS — Good evening sir, do you have a reservation?

MAX — No, I don't and I'm alone. I'd like to sit at the table near the window, if that's possible?

WAITRESS — Certainly, sir. Please take a seat. I'll bring you the menu right away.

In this game, imagine you're Max and be prepared to talk in his place.

First of all, press RETURN to have a look at the rules of the game.

GAME 2

HOW TO SAY IT

Read the beginning of the conversation between Max and the waitress at the restaurant.

WAITRESS: Good evening, sir. Do you have a reservation?

MAX: No, I don't and I'm alone. I'd like to sit at the table near the window, if that's possible?

WAITRESS: Certainly, sir. Please take a seat.

Imagine you're Max and be prepared to talk in his place.

PRESS RETURN

This game is divided into three parts.

Part 1 After a few seconds some words of Max's part are going to disappear. Try to remember them and type them correctly.

You win 2 points for each word correctly inserted and only 1 point if you need a second try.

Contractions count as one word and you must make them.

All right? Off you go!

Stop your cassette recorder and press RETURN

RULES
PART 1

After a few seconds some words of Max's part are going to disappear. Try to remember them and type them correctly.

+ 2 points for each word you insert correctly

+ 1 point if you need a second try

N.B. contractions count as one word and you must make them.

ALL RIGHT? Off you go!

PRESS RETURN

Play the role of Max and fill in the blanks when the words disappear.

Each time you hear 'Bip', **PRESS RETURN.**

WAITRESS: Good evening, sir. Do you have a reservation?

MAX: No, **I don't** and I'm **alone.** I'd like **to sit** at **the table** near **the window,** if that's **possible?**

WAITRESS: Certainly, sir. Please take a seat.

Any modifications? (Y/N)

PRESS RETURN

Press RETURN and start you cassette recorder

Part 2 This time, the words you typed correctly remain but the others disappear.

Again try to remember them and type them correctly.

The rules are the same.

You win 2 points for each word correctly inserted and only 1 point if you need a second try.
Contractions count as one word and you must make them.

All right? Off you go!

Stop your cassette recorder and press RETURN

RULES **PART 2**	This time, the words you typed correctly remain but the others disappear. Again, try to remember them and type them correctly. + 2 points for each word you insert correctly + 1 point if you need a second try
N.B.	contractions count as one word and you must make them.
ALL RIGHT?	Off you go! **PRESS RETURN**

	Again, play the role of Max and fill in the other blanks when the words disappear. Each time you hear 'Bip', **PRESS RETURN.**
WAITRESS	Good evening, sir. Do you have a reservation?
MAX	**No,** I don't **and I'm** alone. **I'd like** to sit **at** the table **near** the window, **if that's** possible?
WAITRESS	Certainly, sir. Please take a seat. **Any modifications?** (Y/N) **PRESS RETURN**

Press RETURN and start your cassette recorder

Part 3 Now, all Max's part is going to disappear.

Can you retype it with exactly the same words?

You win 25 points if you succeed at the first attempt and 15 points for a second try.

All right? Off you go!

Stop your cassette recorder and press RETURN

RULES
PART 3

Now, all Max's part is going to disappear.

Can you retype it with exactly the same words?

+ 25 points if you succeed at the first attempt
+ 15 points if you need a second try

ALL RIGHT?

Off you go!

PRESS RETURN

Now, play Max's part by heart! Can you do it?

Each time you hear 'Bip', **PRESS RETURN.**

WAITRESS Good evening, sir. Do you have a reservation?

MAX **No, I don't and I'm alone. I'd like to sit at the table near the window, if that's possible?**

WAITRESS Certainly, sir. Please take a seat.

Any modifications? (Y/N)

PRESS RETURN

Counter

Press RETURN and start your cassette recorder

MUSIC

EXERCISE 1
LET'S TALK : ordering a meal

MUSIC

Vous ne courez aucun risque de mourir de faim dans un pays de langue anglaise si vous faites consciencieusement l'exercice suivant: **comment commander un repas dans un restaurant**. Imaginez-vous dans un restaurant en train de passer la commande et répondez à votre ordinateur qui joue le rôle du garçon. Ici aussi, l'exercice est divisé en trois parties. Vous pouvez travailler avec le "gros squelette", dans lequel certains mots de votre rôle ont été effacés, avec le "petit squelette", dans lequel peu de mots subsistent, ou même, si vous êtes fort, avec le "fantôme": dans ce cas, vous devez connaître votre rôle par coeur.

Do you know how to order in a restaurant?

Well, if you complete this exercise to the end, you'll soon do it like a native speaker!

In this exercise, I'll play the waiter taking your order, and your part is going to appear on the screen in three different ways:

either with a few blanks, or with a lot of blanks or else completely erased.

As you've already guessed, you'll have to find the missing words or play your part by heart!

Press RETURN to see how you can do this exercise.

EXERCISE 2

LET'S TALK: ordering a meal

Do you know how to order in a restaurant?

If you complete this exercise to the end, you'll soon do it like a native speaker!

In this exercise, I'll play the waiter taking your order.

Your part is going to appear on the screen

either with a few blanks,
or with a lot of blanks,
or completely erased.

You'll have to find the missing words or play your part by heart.

PRESS RETURN

First, you're going to read our conversation which is going to appear on the next screen. Try to memorize* your part as much as possible.

Then, you'll be able to ask for:

— the thick skeleton,
— the thin skeleton,
or — the ghost.

You win 2 points for each correct word you find,
and 1 point if you need a second try
but each time you go back to the complete version of our conversation by pressing the asterisk, you lose 1 point!

Don't forget to make the contractions!

OK? Let's start!

Press RETURN and listen to our conversation which is written on the screen.

First, read our conversation on the next screen and try to memorize your part as much as possible.

Then, ask for — the **thick skeleton,**
— the **thin skeleton,**
or — the **ghost.**

RULES

+2 points for each correct word you find
+1 point if you need a second try
—1 point each time you go back to the complete version of our conversation, by pressing the asterisk (*)

N.B. Don't forget to make the contractions!

OK? Let's start!

PRESS RETURN

* memorise (Am. E.)

WAITRESS — Can I take your order?

YOU — Well, could you help me, please? I don't know anything about vegetarian food.

WAITRESS — Mmm. . . try our Mousse Maison. I'm sure you'll like it!

YOU — What's it made of?

WAITRESS — It's a kind of pâté made of 3 layers of different vegetables. It's very nice!

YOU — Yes, that sounds fine, and to drink, I'd like a bottle of white wine, please.

Stop your cassette recorder and press RETURN

WAITER	Can I take your order?
YOU	Well, could you help me, please? I don't know anything about vegetarian food.
WAITER	Mmm, try our 'Mousse Maison'. I'm sure you'll like it!
YOU	What's it made of?
WAITER	It's a kind of pate made of 3 layers of different vegetables. It's very nice!
YOU	Yes, that sounds fine! And to drink, I'd like a bottle of white wine, please.

PRESS RETURN

What do you want to play with?

A) the thick skeleton

B) the thin skeleton

C) the ghost

Your choice

'The thick skeleton'

WAITER	Can I take your order?
YOU	Well, could you . . . . . ., please? I don't know . . . . . about vegetarian . . . . .
WAITER	Mmm, try our 'Mousse Maison'. I'm sure you'll like it!
YOU	What's it . . . . . ?
WAITER	It's a kind of pate made of 3 layers of different vegetables. It's very nice!
YOU	Yes, that sounds . . . .! And to drink, I'd like a . . . . . of white . . . . , please.

Any modifications? (Y/N)

PRESS RETURN

'The thin skeleton'

WAITER	Can I take your order?
YOU	. . . . , ... help . . , please? . . . . . anything . . . . . food.
WAITER	Mmm, try our 'Mousse Maison'. I'm sure you'll like it!
YOU	. . . . . it . . . . . ?
WAITER	It's a kind of pate made of 3 layers of different vegetables. It's very nice!
YOU	. . . , that . . . . . ! And . . . . . , I'd . . . . a . . . . . wine, ...

Any modifications? (Y/N)

PRESS RETURN

'The ghost'

WAITER	Can I take your order?
YOU	, , ?
WAITER	Mmm, try our 'Mousse Maison'. I'm sure you'll like it!
YOU	?
WAITER	It's a kind of pate made of 3 layers of different vegetables. It's very nice!
YOU	, ! , ,

Any modifications? (Y/N)

PRESS RETURN

Well done! You did a fantastic job!

How about doing the exercises which you found difficult again and try harder?

Don't forget: this program has been designed to offer you **50 hours of training!**

Have you done the **17 exercises on the car cassette?**

Have you completed all the **Activity Sheets?**

You see . . . there's still a lot to do!

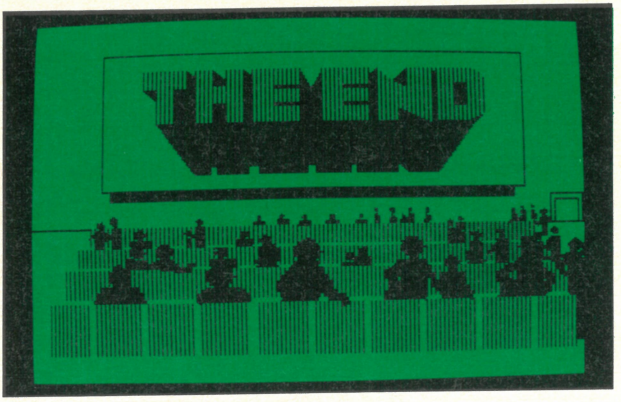
PRESS RETURN

Now, if Max has no challenge for you anymore, start another

Microlingua English course!

Just call your dealer!

PRESS RETURN



ACTIVITY SHEETS

COMPUTER

THE BOAT

Do you know who. . .

1 — controls the passports?

_____

2 — carries the luggage?

_____

3 — checks the luggage?

_____

4 — takes care of the passengers on boat?

_____

5 — is chief on board?

_____

GAME 1 / OPPOSITES

Match the opposites and imagine a sentence where you can insert both of them, using connecting terms such as: and, but, as, while, although, etc.

expired ticket	on the port side
top deck	seat ticket
on the startboard side	date of issue
berth ticket	disembarkation card
date of expiration	car deck
boarding card	on board
dock	arrival
departure	late
on schedule	sail
at the dock (Br. E.)	valid ticket
on the dock (Am.E.)	

1) _____

_____

2) _____

_____

3) _____

_____

4) _____

_____

5) _____

_____

6) _____

_____

7) _____

_____

8) _____

_____

9) _____

_____

10) _____

_____

ACTIVITY SHEETS

COMPUTER

EXERCISE 1 / LET'S TALK : — changing travellers' cheques — asking for cash

When you travel, the most frequent bank operations you might have to do are changing money and cashing cheques.

All the sentences of two different dialogues have been mixed up. Can you sort them out and build the two dialogues again?

— Yes, I'd like to change 100 dollars.

— Certainly, I'll need your passport or some form of identification. . . and you'll have to countersign the check on the back.

— May I help you?

— No, I'm sorry, we only accept personal checks up to 100 dollars.

— I want to cash a check.

— Can I make the check for 250 dollars?

— What can I do for you?

— Fives, tens and twenties will be fine.

Dialogue 1

Dialogue 2

GAME 2 / ASSOCIATIONS

After you've done the exercise on the computer, try to build a sentence with each of the highlighted words and its associated words. Write all the sentences in the past tense.

1) Embarkation

2) Passengers

3) Ticket

4) Midnight boat

ACTIVITY SHEETS

COMPUTER

EXERCISE 1 / LET'S PLAY ON STRUCTURES

Transform these sentences as you've been doing on the cassette, using each time **'might + well'** and **'likely'.**

1) He'll most probably arrive on time.

2) She's almost certain to get the job.

3) We'll probably miss the train.

4) He has a good chance of succeeding.

5) In all probability, he'll resign soon.

6) There's every chance I'll be back for your wedding.

7) It's very likely that you won't enjoy their company.

8) You'll very likely meet him while he's touring Europe.

9) It's highly probable that he won't win the championship.

10) There's a good chance they'll leave before the summer.

THE TRAIN

1) What do you call the person who checks the tickets?

2) What do you call a train which goes at a higher speed than an express?

3) What do you call the carriage* where you can buy sandwiches and drinks?

4) What do you call the compartments you're not allowed to smoke in?

5) What do you call the ticket you have to buy to welcome a friend when he gets off the train?

* car (Am. E.)

GAME 1 / WORD PUZZLE

Identification of pictures

Fill in the blanks with all the words from the puzzle.

When Max arrived at the ..... he took his ..... out of the ..... He then looked at the ..... to see from which ..... his train was leaving and bought his .....

On the train he immediately went to the buffet ..... before too many ..... decided to do the same.

EXERCISE 1 / LET'S TALK : inquiring

Imagine you want to go to India. You go to your travel agent and ask for information about:

— the best way to go there
— stopovers
— the cost of the tickets
— the time it'll take
— vaccination

Ask simple questions in the same way as Max.

1) _____
2) _____
3) _____
4) _____
5) _____

GAME 2 / MOVING WORDS

'There's a train every 2 hours leaving from platform 8.'

Alter the word order of this sentence to build as many sentences as you can.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

GAME 3 / WATCH FOR THE WORD!

Do you know these expressions?

— to be in the same boat
— to rock the boat
— to miss the boat

If yes, insert them into their correct place:

1) Try to win this game! Otherwise we won't be qualified! After all we .....

2) This occasion won't arise again! Remember, this is a unique opportunity. You'd better not .....

3) Please don't ..... at this moment! We've put so much effort into reaching this agreement.

THE PLANE

A) Make a check where you find the following:

	on a boat	on a train	on a plane
a bar			
a buffet			
a cafeteria			
free drinks			
a restaurant			
a souvenir shop			
a duty free shop			
an exchange bureau			
meals included in the price of the ticket			

B) — a travel by boat is called .....
— a travel by train is called .....
— a travel by plane is called .....

C) You might be seasick on a boat.
— If you're sick on a plane, you're .....
— If you're sick on a train, you're .....
— If you're sick in a car, you're .....

ACTIVITY SHEETS

COMPUTER

GAME 1 / SPELLING GAME

A) In the following list of words, some of them have the American spelling and others have the British spelling.

Can you sort them out and find their equivalent in the other spelling?

to inquire — to practise — cancelled — theatre — to organize — travelling — a check — storey — color — advice —

B) **Test your spelling!**

hitchhiking, hitchiking, hichhiking
to proceid, to proceed, to procied
lugage, luggeige, luggage
flying, flieing, fliing
highly, haighly, hihly
neirby, nearby, nearbye
totaly, totelly, totally
skeleton, skeletton, skeletten
anithing, anything, anithyng
ghost, gohst, ghoest

EXERCISE 1 / LET'S TALK : reassuring someone

Let's imagine several situations where you have to reassure someone.

Choose from the expressions you've just learned on the computer.

1) It's the first time your friend takes the TGV and she's anxious about the speed of the train.

How are you going to reassure her?

2) You're crossing the channel in a Jetfoil. The weather is awfully bad and several times the machine has to land on water. This really has the worst effect on the passengers as the plane is floating like a paper boat. The woman next to you is shaking like a leaf.

What can you say to reassure her?

3) You're driving a friend of yours to the station but unfortunately, you're stuck in a traffic jam. The situation gets worse and worse and, although you left for the station soon enough, it's becoming high time to find a way through. You keep cool but Bob, your friend, is getting more and more anxious.

How could you reassure him?

GAME 2 / GHOST WORDS

There are different ways of training your memory. For instance, you can use mnemotechnic aids or build a small story around the words to be remembered.

If this is the way you tried to memorize* these words, why don't you write it down? If you didn't choose this approach, do it now! It's one of the best methods of training your memory!

* memorise (Am. E.)

GAME 3 / CROSSWORD PUZZLE

One word from the crossword can be transformed into four different ones by changing one letter only.

1) Which one is it?

2) What other words can you form?

THE HOTEL

In a hotel,

1) — where do you generally leave your valuables?

2) — where do you take or leave messages?

3) — if you want to have something cleaned, which service do you call?

4) — when you check out, where do you pay your bill?

5) — when you want to make a phone call abroad, who do you go through if it's not direct dial?

EXERCISE 1 / LET'S TALK : checking in at a hotel

Of course, one day you can be in the same situation as Max and check into a hotel without a reservation. But, on the other hand, you might have reserved in advance. In that case this is what you can say to the receptionist:

— I wrote to you reserving a room.

or — I phoned you reserving a room.

or — I telexed you (sent you a telex) reserving a room.

or — I reserved a room by telex.
by phone.
by letter.

If he can't find a booking under your name, this is what you can say:

— Well, I have your written confirmation.
— Well, I have your letter confirming the reservation.
— Well, you confirmed by telex.
by letter.

Now, use one of these sentences in the dialogue below.

R. — Good evening. May I help you?

YOU — _____

R. — What's your name, please?

YOU — _____

R. — I'm awfully sorry, but I see no reservation under this name.

YOU — _____

R. — Oh! I'm sorry! This must be our error. Please excuse us. I'll find you a room right away!

Imagine the receptionist finds you a room without too much difficulty. He gives you the registration form of the hotel and asks you to fill it in:

The Golden Squirrel

Mr. / Mrs. / Miss SURNAME	FIRST NAME	ARRIVAL DATE	FROM
	NATIONALITY	DEPARTURE DATE	TO
ADDRESS	OCCUPATION	FORM OF PAYMENT ☐ CASH ☐ CREDIT CARD ☐ COMPANY ACCOUNT ☐ TRAVEL VOUCHER	
	PASSPORT N°		
	DATE OF BIRTH	No. OF PERSONS	

GAME 1 / HOW MANY WAYS DO YOU KNOW?

A) In the following list of words, find the one which is not a synonym and insert it into its own context.

— look onto
— look over
— look out
— look out onto
— look out over
— look out on

B) Match the synonyms and make sentences of your own.

to look into	to examine
to look after	to glance
to look for	to care about
to look back	to search
to look through	to remember

THE RESTAURANT

When do you say...

1) Be my guest!

2) Keep the change!

3) I'd like it rare!

4) I'd prefer it well done!

5) Do they do take away?

6) That sounds fine!

7) That smells nice!

8) That looks delicious!

9) Can you come back in a few minutes!

10) Could you bring some appetizers?

GAME 2 / HOW TO SAY IT

A) If you want to reserve or book a table at a restaurant, a seat in a theatre* or a ticket on a train, on a boat or on a plane, here are a few expressions you can use.

From the table below, choose any combination you like and make as many reservations as possible.

I'd like to	book	a table for two
Can I	reserve	a double room with bath
Could I	make a reservation for	a cabin with 2 berths
Is it possible to	have	1 couchette (Br. E.) 1 sleeping car (Am.E.)
Would it be possible to		4 seats for tomorrow's play
		a seat on the next flight to New York

B) What have you been asking for?
From the answer given, guess your question.

1) — _____

— I'm sorry, there are no seats left for this particular play. It's completely booked up!

2) — _____

— Let me see... first class or economy class?

3) — _____

— Certainly! May I have your name, please? I'll make sure you have a table near the fireplace.

* theater (Am. E.)

EXERCISE 2 / LET'S TALK : ordering a meal

By now you surely know how to order a meal. But do you know how to express specific needs? In the table below, we've grouped some wishes you might have while eating in a restaurant.

Read them carefully and then react to the situations.

Can I Could I Could you I'll have I'd like	have see bring me	the menu the wine list some salt and pepper some water the set menu some more bread another bottle of wine just a snack the main course only the bill	please

1) You're not very hungry:

_____

2) You've just sat at the table:

_____

3) Your meal isn't spicy enough:

_____

4) There's no bread left and the bottle of wine is empty:

_____

5) You don't want to have a full course dinner:

_____

ACTIVITY SHEETS KEY

ACTIVITY SHEETS / KEY

THE BOAT

1) The immigration officer controls the passports.
2) The porter carries the luggage.
3) The customs officer checks the luggage.
4) The steward takes care of the passengers on boat.
5) The Commander is chief on board.

GAME 1 / OPPOSITES

expired ticket	valid ticket
top deck	car deck
on the starboard side	on the port side
berth ticket	seat ticket
date of expiration	date of issue
boarding card	disembarkation card
dock	sail
departure	arrival
on schedule	late
at the dock (Br. E.) on the dock (Am.E.)	on board

EXERCISE 1 / LET'S TALK : — changing travellers' cheques — asking for cash

Dialogue 1

CLERK — May I help you?
YOU — Yes, I'd like to change 100 dollars.
CLERK — Of course, in what denominations?
YOU — Fives, tens and twenties will be fine.

Dialogue 2

CLERK — What can I do for you?
YOU — I want to cash a check.
CLERK — Certainly. I'll need your passport or some form of identification and you'll have to countersign the check on the back.
YOU — Can I make the check for 250 dollars?
CLERK — No, I'm sorry, we only accept personal checks up to 100 dollars.

GAME 2 / ASSOCIATIONS

SUGGESTED KEY

1) At the **embarkation** place a long **queue** was **boarding slowly.**
2) Most **passengers** were **carrying heavy luggage.**
3) The **ticket** they **bought** at the **booking office** was very **expensive.**
4) On the **midnight boat** we took a **cabin** and **slept soundly.**

EXERCISE 1 / LET'S PLAY ON STRUCTURES

1) — He might well arrive on time.
   — He's likely to arrive on time.
2) — She might well get the job.
   — She's likely to get the job.
3) — We might well miss the train.
   — We're likely to miss the train.
4) — He might well succeed.
   — He's likely to succeed.
5) — He might well resign soon.
   — He's likely to resign soon.
6) — I might well be back for your wedding.
   — I'm likely to be back for your wedding.
7) — You might well not enjoy their company.
   — You're not likely to enjoy their company.
8) — You might well meet him while he's touring Europe.
   — You're likely to meet him while he's touring Europe.
9) — He might well not win the championship.
   — He's not likely to win the championship.
10) — They might well leave before the summer.
    — They're likely to leave before the summer.

THE TRAIN

1) Conductor, ticket collector
2) TGV (Train Grande Vitesse)
   APT (Advanced Power Train)
3) Buffet carriage, buffet coach, buffet car (Am. E.)
4) Non-smoking or no-smoking compartments
5) Platform ticket

GAME 1 / WORD PUZZLE

When Max arrived at the **station** he took his **luggage** out of the **locker.** He then looked at the **timetable** to see from which **platform** his train was leaving and bought his **ticket.** On the train he immediately went to the buffet **carriage** before too many **passengers** decided to do the same.

EXERCISE 1 / LET'S TALK : inquiring

SUGGESTED KEY

1) What's the best way to go there?
2) Are there any stopovers?
3) What's the cost of the ticket?
4) How many hours does it take?
5) Are there any compulsory vaccinations?

GAME 2 / MOVING WORDS

— Every 2 hours, there's a train leaving from platform 8.
— There's a train leaving from platform 8 every 2 hours.
— Leaving from platform 8, there's a train every 2 hours.
— From platform 8, every 2 hours, there's a train leaving.
— Every 2 hours from platform 8, there's a train leaving.

Correct, but not really nice to use:
— Every 2 hours leaving from platform 8, there's a train.
— Leaving from platform 8, every 2 hours, there's a train.

GAME 3 / WATCH FOR THE WORD!

1) Try to win this game! Otherwise we won't be qualified. After all, **we're in the same boat.**
2) This occassion won't arise again. Remember, this is a unique opportunity. You'd better not **miss the boat!**
3) Please don't **rock the boat** at this moment! We've put so much effort into reaching this agreement.

THE PLANE

A) Make a check where you find the following:

	on a boat	on a train	on a plane
a bar	X		
a buffet		X	
a cafeteria	X	X	
free drinks			X
a restaurant	X	X	
a souvenir shop	X		
a duty free shop	X		X
an exchange bureau	X		
meals included in the price of the ticket			X

B) — a travel by boat is called a voyage.
— a travel by train is called a trip.
— a travel by plane is called a flight.

N.B.: 'trip' is a general term which can be used in any context.

C) You might be seasick on a boat.
— If you're sick on a plane, you're airsick.
— If you're sick on a train, you're trainsick.
— If you're sick in a car, you're carsick.

ACTIVITY SHEETS / KEY COMPUTER

GAME 1 / SPELLING GAME

A)

American spelling	English spelling
to inquire	to inquire (both are accepted)
	to enquire
to practice	to practise
canceled	cancelled
theater	theatre
to organise	to organize
traveling	travelling
a check	a cheque
story	storey
color	colour
advice	advice (!)
	(This was a trap!)

B)

Test your spelling!

hitchhiking	nearby
to proceed	totally
luggage	skeleton
flying	anything
highly	ghost

EXERCISE 1 / LET'S TALK : reassuring someone

NO KEY

GAME 2 / GHOST WORDS

NO KEY

GAME 3 / CROSSWORD PUZZLE

A) bag

B) 1) big
2) beg
3) bog
4) bug

THE HOTEL

1) In a safe.
2) At the reception desk.
3) The laundry service.
4) At the cashier's.
5) Through the operator.

EXERCISE 1 / LET'S TALK : checking in at a hotel

NO KEY

GAME 1 / HOW MANY WAYS DO YOU KNOW?

A) — Look out.
— Look out now! You'd better be careful he doesn't take advantage of you!

B) — to look into to examine
— to look after to care about
— to look for to search
— to look back to remember
— to look through to glance at

THE RESTAURANT

1) At the end of the meal when you insist on paying the bill.
2) To the waiter after paying.
3) When ordering your meat.
4) Same as 3, but well cooked meat.
5) When asked if you can take prepared food from the restaurant.
6) When explained a certain preparation.
7) When your dish arrives at the table.
8) When you see the appearance of the dish.
9) When you're not ready to order.
10) When you want to eat something with your drink before dinner.

EXERCISE 2 / HOW TO SAY IT

A) NO KEY

B) SUGGESTED KEY

1) I'd like to reserve four seats for tomorrow's play.
2) Could I book a seat on the next flight to New York?
3) Would it be possible to make a reservation for a table for two?

EXERCISE 3 / LET'S TALK : ordering a meal

SUGGESTED KEY

1) I'll have just a snack, please.
2) Could I see the menu, please.
3) Can I have some salt and pepper, please?
4) Could you bring me some bread and another bottle of wine, please?
5) I'd like the main course only, please.

Car Cassette

EXERCISE 1

CAR CASSETTE

Cet **exercice structural** de type systématique vous entraîne à l'utilisation de **"since"** et **"for"** pour exprimer une notion de temps.

Utilisez **"for"** pour exprimer la durée d'une action.

Exemple:
— **He's been playing for an hour.**

Utilisez **"since"** pour exprimer le début d'une action ou un moment précis dans le temps.

Exemple:
— **He's been playing since the boat left.**

EXERCISE 1 CAR CASSETTE

Max is on the boat trying his luck with the gambling machines. He's been playing for an hour now and he has no more change. The man next to him has been playing since the boat left and keeps winning all the time.

Did you notice the two structures?

— He's been playing for an hour.

and

— He's been playing since the boat left.

In the first sentence, the use of 'for' implies the duration of an action, and in the second one, the use of 'since' refers to the starting point of the action.

In other words, if you want to mention the time spent in doing something you use 'for' and, if you want to refer to the beginning of this action you use 'since'.

Let's work on these two structures:

1) Max has been playing for an hour, . . . or was it two hours?
PAUSE
No, Max has been playing for an hour.
PAUSE

2) His lucky neighbour* has been playing since the boat left, . . . or was it since he got on the boat?
PAUSE
No, he's been playing since the boat left.
PAUSE

3) Max has been travelling* through Europe for three months now, . . . or has it been four months?
PAUSE
No, he's been travelling through Europe for three months now.
PAUSE

4) Max has been touring England since April, . . . or has it been since March?
PAUSE
No, he's been touring England since April.
PAUSE

5) Max is ordering a beer at the bar. He's been waiting for his drink for fifteen minutes . . . or has it been longer?
PAUSE
No, he's been waiting for fifteen minutes.
PAUSE

6) Max has been losing money since he started! Is that true?
PAUSE
Yes, Max has been losing money since he started!
PAUSE

* neighbor (Am. E.)
* traveling (Am. E.)

EXERCISE 2

CAR CASSETTE

Dans cet **exercice fonctionnel,** vous découvrirez différents niveaux de langue à utiliser pour **demander quelque chose.**

Selon l'interlocuteur auquel vous vous adressez et selon le contexte, vous utiliserez tantôt **un langage courant ou familier, tantôt un langage plus formel.**

Dans la première partie de l'exercice, il vous suffit de répéter les questions en étant attentif aux différents niveaux de langue. Dans la seconde partie, vous choisirez parmi les six questions celle qui correspond le mieux à la situation.

EXERCISE 2

CAR CASSETTE

Max can't accept the fact that he's not winning anything. He wants to go on playing. But he needs some change. He's going to ask his lucky neighbour.

Let's listen to them:

MAX — Hey! You're luckier than I am, don't you think? Have you got some change for me?

NEIGHBOUR — Yes, what do you need?

MAX — Well, can you change two pounds?

NEIGHBOUR — Yes, no problem . . . Here you are!

MAX — Thanks a lot! Let's hope luck is with me this time!

Did you notice the informal style of the conversation?

There are a lot of other ways to ask for something depending on whom you talk to and what kind of situation you're in.

Here are a few examples going from an informal style to a more formal one. Why don't you repeat them. We 're going to ask for a light.

OK? Here we go!

1) Have you got a light?

PAUSE

2) Can you give me a light?

PAUSE

3) Could you give me a light?

PAUSE

4) Would you happen to have a light?

PAUSE

5) May I ask you if you have a light?

PAUSE

6) Would you mind my asking you for a light?

PAUSE

EXERCISE 2

CAR CASSETTE

Now, let's imagine four situations where you would use one of these ways of asking for something.

After each PAUSE, you'll hear a correct answer. Of course, several different sentences would be correct, but I'll give you the answer which best suits the situation.

Situation 1: You're in a restaurant with a good friend and you'd like him to pass you the ketchup. How could you ask him?

PAUSE

Can you pass me the ketchup, please?

PAUSE

Situation 2: You're attending a conference with hundreds of people you don't know. The woman sitting in front of you is wearing an enormous hat which blocks your view of the speaker. How could you ask her to take her hat off?

PAUSE

Excuse me, madam, but would you mind my asking you to take your hat off? I can't see the speaker.

PAUSE

Situation 3: You're waiting at a bus stop and you want to know the time. How would you ask the man standing next to you?

PAUSE

Excuse me, would you happen to have the time?

PAUSE

Situation 4: You've been at a cocktail party for an hour now and no one has offered you a drink yet. Finally you go up to the barman and ask for a gin and tonic.

PAUSE

Could you give me a gin and tonic, please?

PAUSE

EXERCISE 3

CAR CASSETTE

Cet **exercice de questions-réponses** est une révision de **l'adverbe de temps** et de sa position dans la phrase. Les adverbes tels que "always", "usually", "often", "ever", "never", "sometimes", "soon", etc. se placent devant les verbes utilisés aux "simple tenses" à l'exception de l'auxiliaire "to be".

Exemples:
— Max **often travels** by plane.
— Max **is always** late.

Pour les temps composés et le futur, l'adverbe se place après l'auxiliaire.

Exemples:
— He **has never played** with gambling machines.
— He **will soon lose** a fortune.

EXERCISE 3

CAR CASSETTE

Max has no luck. He's spent all his money now and thinks he should stop. He's inviting his neighbour for a drink. On their way to the bar, Max asks him if he's got a secret method of winning.

MAX — How is it that you always win?

NEIGHBOUR — Well, you know, it's a matter of luck really!
I usually lose a lot . . . although I often play!
What about you? Have you ever played with gambling machines?

MAX — No, I never play . . . This is my first time! But I sometimes go and watch gamblers! I really like it and actually that's the best thing I should do from now on . . . or I'll soon lose a fortune!

You certainly noticed that this exercise deals with adverbs of time such as: always, usually, often, ever, never, sometimes and soon. If you don't remember which place the adverb takes in the sentence, listen again to the dialogue carefully because we're going to work on this in the following questions.

1) What is Max asking his neighbour?
PAUSE
He's asking him how it is that he always wins.
PAUSE

2) Does he really always win?
PAUSE
No, he usually loses.
PAUSE

3) Is he used to playing?
PAUSE
Yes, he often plays.
PAUSE

4) What about Max? Does he ever play?
PAUSE
No, he never plays.
PAUSE

5) Doesn't he like watching gamblers from time to time?
PAUSE
Yes, he sometimes goes and watches gamblers.
PAUSE

6) Has he decided to start playing from now on?
PAUSE
No, he won't ever play again.
PAUSE

7) Why not?
PAUSE
Because he'll soon lose a fortune.
PAUSE

EXERCISE 4

CAR CASSETTE

Dans cet exercice, vous allez vous entraîner à construire des questions usuelles.

Comment formuler une question lorsque le pronom ou l'adverbe interrogatif est directement lié à une préposition dans la phrase?

L'utilisation la plus courante consiste à séparer les deux et à placer la préposition à la fin de la question.

Exemple:
— **Where** would you like to fly **to?**

N.B.: Le pronom interrogatif **"who"** devient **"whom"** s'il dépend d'une préposition. Néanmoins, dans la langue parlée on a de plus en plus tendance à ne plus prononcer le "m".

Exemple:
— **Who(m)** would you like to talk **to?**

EXERCISE 4

CAR CASSETTE

Max wants to take the train to Charlton Kings. His hotel is not very far from the station but he doesn't feel like walking today. He's going to take a taxi!

MAX — Taxi!
To the station please!

TAXI — Where to, gov?

MAX — The station!

TAXI — Alright!* Step in! This damn traffic is so noisy!
I couldn't hear you! Sorry!

When the taxi driver said 'Where to?' this was a short way of saying 'Where would you like to go to?'

In this exercise we'll practise this very common structure which consists of separating the preposition from its complement, the interrogative word, and leaving it at the end of the question.

Off we go! I'll start by telling you something and you'll rephrase the same thing into a question as if you didn't understand what I said or as if you were surprised to hear it.

For example:
— **I'd like to fly to the States!** and you say: — **Where would you like to fly to?**

Alright? Now, it's your turn:

1) I'd like to fly to the States!
PAUSE
Where would you like to fly to?
PAUSE

2) She'd like to go to the cinema with Bob!
PAUSE
Who'd she like to go to the cinema with?
PAUSE

3) She'd like to talk to her boss!
PAUSE
Who'd she like to talk to?
PAUSE

4) We'd like to use this recorder for our party!
PAUSE
What would you like to use this recorder for?
PAUSE

5) You told me you'd like to come with John!
PAUSE
Who did I tell you I'd like to come with?
PAUSE

6) We said our trip to the seaside would depend on the weather!
PAUSE
What did you say your trip to the seaside would depend on?
PAUSE

* 'All right' or 'Alright': both correct, 'alright' being more common now.

EXERCISE 5

CAR CASSETTE

Cet exercice de type systématique est distrayant et va vous apprendre à **exprimer votre humeur** en utilisant la locution verbale "to feel like"... ou "not to feel like doing something". Vous allez revoir à cette occasion l'usage du gérondif après une préposition. Dans cette locution, "like" est une préposition.

Exemples:
— **I don't feel like going** for a walk today.

ou

— **I feel like going** to Spain this summer.

EXERCISE 5

CAR CASSETTE

Max doesn't feel like walking today!

Do you know this expression? Well, this is what you say when you don't want to do something because you're just not in the mood!

I'm going to suggest several ideas to you and you'll tell me that you don't feel like doing them because you're not in the mood!

Like this: — **Why don't we go for a walk today?**

and you answer: — **I don't feel like going for a walk today!**

OK? Here you go:

1) Why don't we go for a walk today?

PAUSE

I don't feel like going for a walk today!

PAUSE

2) Let's play racketball tonight!

PAUSE

I don't feel like playing racketball tonight!

PAUSE

3) If you're so tired, go to bed!

PAUSE

I don't feel like going to bed!

PAUSE

4) The weather is so bad! You'd better take the train!

PAUSE

I don't feel like taking the train!

PAUSE

Well, you're in a pretty bad mood today! Why don't you change it and tell me that you do feel like doing something! It's the same structure, just leave out the negation!

5) Let's go to Spain next summer! Would you like that?

PAUSE

Oh yes! I feel like going to Spain next summer too!

PAUSE

6) Let's go to the cinema tonight, we haven't been for a long time.

PAUSE

Yes, that's a good idea! I feel like going to the cinema too.

PAUSE

Good! This is a much better mood to work in! Let's go to the next exercise!

EXERCISE 6

CAR CASSETTE

Il y a plusieurs manières de **demander quelque chose.** La **manière directe:**

— **Is this seat free?**

ou une **manière plus courtoise,** comme par exemple:

— **Would you mind if I sit here?**

Cette formulation implique que vous tenez compte de la réaction ou des sentiments de la personne à laquelle vous vous adressez. C'est celle-ci que nous vous recommandons d'utiliser le plus souvent.

N.B.: Dans la subordonnée, le verbe peut prendre soit la forme du présent, soit celle du passé. La forme du passé est généralement considérée comme la plus recherchée.

EXERCISE 6

CAR CASSETTE

The train Max took is very crowded. He's looking desperately for a free seat? Finally he finds a compartment where he hopes to find one. There's a middle-aged man sitting in a corner, reading a newspaper, a young pregnant woman resting her feet on the opposite seat, looking through the window and an older man, dozing.

All the other seats are packed with bags and coats!

MAX — Excuse me, is this seat free?

No answer. No one seems to have heard Max!

MAX — er . . . Pardon me. . . Is anyone sitting here?

WOMAN — Oh no! Please, sit down!

MAX — Thank you!

WOMAN — But would you mind putting my bags in the rack up there? They're so heavy!

MAX — Yes, certainly! Ooh! . . . you're right! They are heavy!

To ask if he could take a seat, Max asked two questions:

the first one was : — **Is this seat free?**
the other one was : — **Is anyone sitting here?**

There's a third way he could have asked, which is:

— **Do you mind if I sit here?** or — **Would you mind if I sit here?**

Now I'm going to present four situations to you where you have to use these sentences. Choose any you like but make sure that you change each time.

Situation 1: You're looking for an empty seat at the cinema. Since it's a very popular film, the place is packed. You finally find a seat but someone's coat is on it. You say:

PAUSE

Would you mind if I sit here?

PAUSE

Situation 2: You're going to get a quick bite to eat at a snack bar, and there aren't many seats left. You choose one, but you're not sure whether it's an empty seat or not. You say to the man sitting next to it:

PAUSE

Excuse me, is anyone sitting here?

PAUSE

Situation 3: You have to go to the dentist's. As you walk in the waiting room you decide to sit down next to an old woman. You say:

PAUSE

Do you mind if I sit here?

PAUSE

Situation 4: You just got on the tube* in London and there are very few seats left. As you sit down next to someone, just to be polite, you say:

PAUSE

Is anyone sitting here?

PAUSE

* subway (Am. E.)

EXERCISE 7

CAR CASSETTE

Voici comment **demander à quelqu'un de faire quelque chose** d'une manière polie. Ici encore, nous allons utiliser le verbe "mind", mais cette fois en le faisant suivre du gérondif.

Exemple:

— **Would you mind putting** my bags in the rack up there?

Il vous suffira d'écouter attentivement les exemples enregistrés pour faire cet exercice aisément.

EXERCISE 7

CAR CASSETTE

Listen to this:

— **Would you mind putting my bags in the rack up there?**

This means 'Would you be so kind as to put my bags in the rack up there?'

This is a very polite way of asking someone to do something for you. And it's very often used too. So why don't you try to fix it in your mind and practise* it with me?

Again, we're going to suggest certain things to you and imagine you're going to ask someone to do them for you. Say it like this:

— You're cold. Ask someone to close the window.

— **Would you mind closing the window, please?**

Alright? Here you go!

1) You're cold. Ask someone to close the window.

PAUSE

Would you mind closing the window, please?

PAUSE

2) Someone is smoking next to you. You feel sick. Ask him not to smoke.

PAUSE

Would you mind not smoking, please?

3) You're carrying heavy bags and you can't open the door. Ask someone to do it for you.

PAUSE

Would you mind opening the door, please?

PAUSE

4) You have a letter to type but you have no time to do it. Ask your assistant to do it for you.

PAUSE

Would you mind typing this letter for me, please?

PAUSE

5) You're at the cinema but you can't see very well. Ask your friend to change seats with you.

PAUSE

Would you mind changing seats with me?

PAUSE

6) You forgot to phone Alex to cancel your lunch date. Ask Bob to do it.

PAUSE

Would you mind phoning Alex to cancel our lunch date?

PAUSE

* practice (Am. E.)

EXERCISE 8

CAR CASSETTE

Comment **engager une conversation** avec quelqu'un que vous ne connaissez pas? Les premiers mots ne sont pas toujours faciles à trouver...

Cet exercice vous permettra d'être à l'aise et détendu tout en prenant l'initiative dans de nombreuses occasions.

EXERCISE 8

CAR CASSETTE

In the train Max starts talking with the young pregnant woman. Notice how he starts the conversation:

MAX — The train is very crowded today!

WOMAN — Yes! It always is at this time of day!

MAX — I see . . . Do you often take this train?

WOMAN — Oh yes, everyday . . . I have a part time job in Liverpool.

MAX — Oh that's interesting!

WOMAN — But tell me, where do you come from? You can't hide your American accent! That's for sure!

MAX — I'm from New York.

Very often you find yourself in a situation where you have to start a conversation with someone you don't know. Here are a few opening gambits that might help you on such occasions. Why don't you repeat them?

— Nice day today, don't you think? Would you mind if I sat here?

PAUSE

— What rotten weather!

PAUSE

— Excuse me, have you got a light by any chance?

PAUSE

— Excuse me, could you tell me the time? My watch isn't working.

PAUSE

— Haven't we met before?

PAUSE

Now, imagine you're walking in a park and you happen to see a pretty girl sitting on a park bench. You'd like to sit down too. You start by talking to her about the weather:

PAUSE

Did you say: Nice day today, don't you think? Would you mind if I sat here?

PAUSE

It's pouring with rain outside but lucky you, you're sitting on a bus. Someone gets on, completely soaked, and sits near you. You start the conversation with him by saying:

PAUSE

Did you say: What rotten weather!

PAUSE

EXERCISE 8

CAR CASSETTE

You've been enrolled in a training session where you don't know anyone. You hate that kind of atmosphere and you think it's time to make acquaintances. So you approach one of the participants with a cigarette in your hand and say:

PAUSE

Did you say: Excuse me, have you got a light by any chance?

PAUSE

You've been waiting a long time for a train to come. The loudspeaker announces another delay. You're getting more and more fed up and to kill time you decide to talk to a man pacing up and down in front of you. You look at your watch and see it's not working. How can you start talking to him:

PAUSE

Did you say: Excuse me, could you tell me the time? My watch isn't working!

PAUSE

You're in a bar standing next to a nice looking girl. You'd like to talk to her. Why don't you try the classical approach and say . . .

PAUSE

Did you say: Haven't we met before?

PAUSE

As you've noticed, to make it easier for you to answer, we deliberately put a connection between the situation and the sentence you had to produce. But this is certainly not necessary. You can use any opening gambits you like when you want to start a conversation. Just leave it to your imagination!

EXERCISE 9

CAR CASSETTE

Comment faire une réservation, l'annuler ou la modifier? Telles sont les fonctions que vous allez pratiquer tout au long de cet exercice.

Vous commencez par écouter un bref dialogue dans lequel MAX annule sa réservation sur un vol et réserve une place pour un vol ultérieur.

C'est sur ce modèle que nous vous demandons de réagir lorsque vous êtes placé dans une situation où vous devez retenir une place, annuler une réservation ou la modifier.

Après chacune de vos interventions, nous vous proposons une réponse que vous pouvez comparer à la vôtre.

EXERCISE 9

CAR CASSETTE

Max is enjoying life in Cooltown. He made some very good friends there who insist on his staying a few more days. Max likes the idea and agrees to stay. But the first thing he's got to do is to take care of his return* ticket.

From his hotel he phones the airline company to arrange this.

EMPLOYEE — Hibernian Airlines. Good morning!

MAX — Good morning. I'd like to cancel a return ticket on tomorrow morning's flight and postpone it till the same day next week.

EMPLOYEE — Just a minute, sir. I'll check with the computer if there's any seat free. Next week is the beginning of the holiday* and planes are usually booked up a long time in advance!

MAX — I see!

EMPLOYEE — Economy class, sir or first class?

MAX — Economy, please.

EMPLOYEE — . . . .mm. . . , yes, yes. There's one seat left!

MAX — Wonderful!

EMPLOYEE — Your name, please, sir?

MAX — Max FIGGIE

EMPLOYEE — Could you spell that, please?

MAX — . . . . F I G G I E

EMPLOYEE — OK! You can collect your ticket any time after tomorrow morning.

MAX — Fine. Is it alright if I collect it just before taking the plane?

EMPLOYEE — Yes certainly! But make sure you arrive on time!

MAX — Of course! That goes without saying!!!

Certainly one day you'll also need to cancel a ticket, postpone it or book another one.

Do you know how to do this?

Let's imagine several situations:

1) You have a ticket on tomorrow's flight to Geneva but you can't go there tomorrow. What are you going to tell the agency?

   PAUSE

   I'd like to cancel my ticket on tomorrow's flight to Geneva.

   PAUSE

2) You've a reservation for 2 nights in a hotel. But your trip has been cancelled*. What are you going to tell the receptionist?

   PAUSE

   I'd like to cancel my reservation, please.

   PAUSE

* round-trip ticket (Am. E.)
* vacation (Am.E.)
* canceled (Am.E.)

EXERCISE 9

CAR CASSETTE

3) You've planned to go to Switzerland with a friend the third week of January. Something happens which prevents you from going. So, you suggest going there a month later. How are you going to tell him?

PAUSE

Would you mind if we put off our trip to Switzerland till next month, the same week.

PAUSE

4) A very good friend of yours has invited you for lunch next Wednesday. A last minute problem occurs and to your disappointment, you must cancel this date. As you would still like to see her you're going to suggest meeting the same day next week. How are you going to say this?

PAUSE

I'd like to postpone our lunch date till the same day next week.

PAUSE

5) Your boss has just told you that as your end of year bonus he's offering you an all expenses paid trip for two to Mexico. But he tells you that you must make your own reservations. You immediately phone the travel agent and say:

PAUSE

I'd like to book two seats to Mexico, please.

PAUSE

6) On the 29th of this month there's a fantastic concert which you want to invite your cousin to. Phone the booking office to reserve two seats.

PAUSE

I'd like to book two seats for the concert on the 29th, please!

PAUSE

EXERCISE 10

CAR CASSETTE

Voici un **exercice structural** sur la fonction **"demander la permission de..."**. La manière la plus courante de demander la permission de faire quelque chose consiste à commencer sa phrase par les verbes **"may"** ou **"can"**.

Bien sûr, il existe d'autres possibilités, comme par exemple:

— **Is it alright if...?**

ou encore:

— **Would you object to...?**

Cette dernière entraîne toutefois une construction plus élaborée car le verbe prend la forme du gérondif ("-ing form") après la préposition.

Exemples:

— **Is it alright if I collect my ticket before taking the plane?**
— **Would you object to my collecting it before taking the plane?**

EXERCISE 10

CAR CASSETTE

When you ask permission to do or to have something, you can use the formal way and say 'May I . . . ' or 'Can I . . .' which is a little less formal.

But there are other ways that can be used in a more informal context such as:
'Is it alright* if . . .?' or **'Would you object to . . .?'**

In the dialogue of Exercise 9 you heard Max say:
— Is it alright if I collect my ticket just before taking the plane?

He could also have said:
— Would you object to my collecting it before taking the plane?

Well, let's practise these two structures, shall we?

For each situation, use both types and start with 'Is it alright if . . .'

1) Ask your boss if you can leave earlier today.

PAUSE —

Is it alright if I leave earlier today?

PAUSE —

Would you object to my leaving earlier today?

PAUSE

2) Ask your neighbour if you can borrow his lawn mower for a day.

PAUSE —

Is it alright if I borrow your lawn mower for a day?

PAUSE —

Would you object to my borrowing your lawn mower for a day?

PAUSE

3) Ask your friend if you can arrive late at her party.

PAUSE —

Is it alright if I arrive late at your party?

PAUSE —

Would you object to my arriving late at your party?

PAUSE

4) Ask your colleague if you can turn the heating off.

PAUSE —

Is it alright if I turn the heating off?

PAUSE —

Would you object to my turning the heating off?

* 'all right' or 'alright' : both correct, 'alright' being very common now.

EXERCISE 11

CAR CASSETTE

Le point de grammaire examiné ici est consacré à **l'usage du gérondif** après un verbe suivi d'une préposition ("prepositional/ phrasal verb"). En même temps, le pronom sujet du participe présent devient un adjectif possessif.

Exemple:
— Max's friends **insisted on his staying** with them a few more days.

En anglais courant, on utilise de plus en plus le pronom complément au lieu de l'adjectif.

Exemple:
— Max's friends **insisted on him staying** with them a few more days.

EXERCISE 11

CAR CASSETTE

Are you familiar with the very common English structure which consists of using the gerund form of a verb when it's placed immediately after a preposition? As in:

Max's friends insisted on his staying with them a few more days.

In other words:

— **Max's friends insisted on the fact that he should stay with them a few more days.**

Notice too that when the subjects of the two verbs are different, the subject going with the gerund takes the form of the possessive adjective. But very often in less formal or spoken English you will hear the object personal pronoun instead. To give you an example, in the sentence we just heard, you would hear:

— **Max's friends insisted on him staying with them a few more days.**

In this exercise, we'll work on a more formal way and use the possessive adjective.

I'll give you two sentences and you'll have to make one out of them.

For example:

— Max should stay a few more days. His friends insisted on it.

And you say:

— Max's friends insisted on his staying with them a few more days.

OK? Let's start!

1) Max should stay a few more days. His friends insisted on it!

PAUSE

Max's friends insisted on his staying with them a few more days!

PAUSE

2) I walk alone through the park at night. He doesn't agree with it.

PAUSE

He doesn't agree with my walking alone through the park at night.

PAUSE

3) We should agree to take part in the competition. The whole game really depends on it.

PAUSE

The whole game really depends on our agreeing to take part in the competition.

PAUSE

EXERCISE 11

CAR CASSETTE

4) He's joining our team next week. I'm really looking forward to it.

PAUSE

I'm really looking forward to his joining our team next week.

PAUSE

5) I should go with him. His decision really depends on it.

PAUSE

His decision really depends on my going with him.

6) She denied having had lunch with him. The argument finally dealt with this point.

PAUSE

The argument finally dealt with her denying having had lunch with him.

PAUSE

Ow! This was a rather strenuous exercise, wasn't it?

Well, let's go on to a much easier one!

EXERCISE 12

CAR CASSETTE

Il est essentiel de savoir **épeler** un mot en anglais; en effet, dans la vie de tous les jours, vous êtes amené à le faire au téléphone, dans une boutique, à la banque, au bureau de poste, etc.

Dans tous les pays de langue anglaise, les enfants apprennent la chanson qui est enregistrée sur la cassette: une manière agréable de bien connaître son alphabet!

EXERCISE 12

CAR CASSETTE

This is a simple and relaxing exercise, but a very useful one at the same time.

Do you know how to spell?

Well, let's start with the alphabet. Here's a little song to help you learn it.

A B C D E F . . . . . Now you heard my A B C, tell me what you think of me.

Wasn't that fun?

Now, repeat each letter after us.

A B C D . . . . .

Now, let's practise.

1) My last name is WILKINSON. Can you spell it?

PAUSE

That's right: W I L K I N S O N

PAUSE

2) I have a friend whose name is COLIN. Can you spell it?

PAUSE

Right again! C O L I N

PAUSE

3) Tell me, how do you spell JAMES WILLIAMS?

PAUSE

Good! J A M E S W I L L I A M S

PAUSE

4) What about my last name, STEEN? Can you spell that?

PAUSE

You couldn't miss that one, could you? Did you say S T E E N?

PAUSE

5) Now that you know how to do it, spell your name and all your first names!

PAUSE

EXERCISE 13

CAR CASSETTE

Comment réclamer, se plaindre, exprimer son mécontentement ou sa colère: c'est le sujet de cet exercice.

Pour commencer, vous allez entendre MAX téléphoner à la réception de son hôtel et réclamer sur un ton très mécontent.

Ensuite, mettez-vous à la place de MAX et réagissez comme lui. Vous allez exprimer votre mécontentement à plusieurs degrés, sur un ton ennuyé d'abord, puis fâché et finalement furieux.

Dans la première partie de l'exercice, vous répétez ce que vous entendez et vous vous concentrez sur la reproduction la plus fidèle possible du ton et de l'intonation.

Dans la seconde partie, les situations proposées vous permettent d'exprimer à loisir votre mécontentement.

EXERCISE 13 CAR CASSETTE

Max is settling into his room. Looking around, he finds everything very neat and cosy. He opens the curtain to have a look at the street... What traffic! And what noise! This is not exactly the room he was hoping to find!

'I think I'll take a shower! That's not a bad idea! There's nothing like it after a long trip!'

Max goes to the bathroom whistling, turns on the tap and... surprise, surprise... there's no water!

'Damn! There's no water in this place! This is really incredible!'

He immediately picks up the phone and calls reception.

RECEPTION — Reception, may I help you?

MAX — (angry) Good evening. This is room 234. I have a big problem: there's no water in my bathroom!

RECEPTION — No water? How can that be?

MAX — (even more angry) Yes, right! How can that be! This is extremely annoying! I'd like to have it fixed immediately, or else put me in another room!

RECEPTION — Yes, sir. I understand... I'll send someone up to your room right away! Please, excuse us!

MAX — OK, thank you.

The situation Max finds himself in could happen to you too. And, in those moments, you'd certainly like to know how to make a complaint.

Of course there are different ways of complaining depending on the degree of anger you feel. You could be just annoyed, or angry, or maybe even furious!

Right! And, as in every situation where you have to express feelings, it's very important to reproduce the right stress and intonation as they convey the degree of emotion you feel.

Let's imagine a situation where you can react in the three different ways we've just mentioned. Let's say that you're settling into your hotel room and it's so cold that you want to turn on the heating, but... it's not working! How is it possible?

You ring reception and if you're only annoyed, or very polite, you could say:

— I've got a small problem... The heating isn't working. It's rather annoying and I'd appreciate it if you'd send someone to fix it as soon as possible!

Could you repeat this?

PAUSE

EXERCISE 13

CAR CASSETTE

Good! Now, let's say you're angry!
You could say:

— I've got a problem! The heating isn't working! It's very annoying! I'd like to have someone fix it* right away!

Now, repeat this too!

PAUSE

Fine! I hope you're not that angry!

Now, this situation drives you mad! To say the least, you're furious and you say:

— I've got a big problem! The heating isn't working! It's extremely annoying and I want to have someone fix it immediately!

Wow! You sound mad! How about repeating this too?

PAUSE

OK! Now, let's practise the same sentences again but in a different situation! You're going to complain because the window doesn't close! I'll tell you the mood you're in and you'll react just in the same way as you did it a few minutes ago.

OK? Let's start!

First you're just annoyed:

PAUSE

Did you say:

— I've got a small problem... The window doesn't close. It's rather annoying and I'd appreciate it if you'd send someone to fix it as soon as possible.

PAUSE

Good! Now, you're angry:

PAUSE

Did you say:

— I've got a problem! The window doesn't close. It's very annoying! I'd like to have someone fix it right away!

PAUSE

OK, OK! You're sounding really cross!
Now, get furious and say:

PAUSE

Did you say:

— I've got a big problem! The window doesn't close! It's extremely annoying and I want to have someone fix it immediately!

PAUSE

Oho! This is indeed a serious matter!
Now, cool down a bit and relax! It was just an exercise, you know! But you did it perfectly!!!

* someone to fix it (Br.E.)

EXERCISE 14

CAR CASSETTE

Si vous désirez **exprimer un souhait** et vous montrer aimable, vous pouvez employer plusieurs formules:

Par exemple, vous pouvez dire:
— **if it's alright with you.**
— **if you don't mind.**
— **if it's convenient.**

Ces formules peuvent paraître moins formelles que "would you mind...", mais elles sont également très polies et peuvent être employées chaque fois que vous demandez à quelqu'un de vous faire un plaisir.

EXERCISE 14

CAR CASSETTE

Do you remember how Max asked to be woken up in the morning?

He said:

— **I'd like to be woken up at 7.30 in the morning, if that's possible?**

And in the restaurant, when he asked for a table near the window, he said:

— **I'd like to sit at the table near the window, if that's possible?**

In the same way, he could have used other expressions such as:

— if that's alright
— if you don't mind
— if it doesn't matter to you
— if it's alright with you
— if it makes no difference to you
— if that's convenient

Well, let's stop here! That's enough to learn for now. Why don't you repeat them after us? I'm sure you'll remember them better! OK, here you go!

— if that's alright

PAUSE

— if you don't mind

PAUSE

— if it doesn't matter to you

PAUSE

— if it's alright with you

PAUSE

— if it makes no difference to you

PAUSE

— if that's convenient

PAUSE

Now, this is a very polite way of requesting something. You might like to use it when asking for a favour. So, let's practise it. We'll tell you what to ask for and you'll do it in the same way as Max, but each time, you'll choose a different expression for the end. Just follow the same order as when you repeated them.

All right? Let's start!

1) Ask to sit at the table near the window.

PAUSE

I'd like to sit at the table near the window, if that's alright?

PAUSE

EXERCISE 14

CAR CASSETTE

2) You're sitting in a train. The person next to you isn't reading his paper anymore.
Ask to borrow it.

PAUSE

I'd like to borrow your paper, if you don't mind?

PAUSE

3) You're planning to go on holiday by car, with a couple of friends. They'd like to drive at night but you'd rather not.
Ask them to leave in the morning.

PAUSE

I'd like to leave in the morning, if it doesn't matter to you?

PAUSE

4) You're telling a friend something that you don't want him to repeat.
Ask him to keep quiet about it.

PAUSE

I'd like you to keep quiet about this, if it's alright with you?

PAUSE

5) You're changing the date of your invitation from Friday to Saturday.
Ask your guest to come on Saturday.

PAUSE

I'd like you to come on Saturday, if it makes no difference to you?

PAUSE

6) You don't like the room that was given to you in a hotel.
Ask to change rooms.

PAUSE

I'd like to change rooms, if that's convenient?

PAUSE

EXERCISE 15

CAR CASSETTE

Vous avez sans doute déjà noté que les anglophones expriment rarement un **refus** ou un **désaccord** d'une manière directe.

Ils cherchent plutôt à tempérer l'impression négative qu'ils laisseront à leur interlocuteur en ayant recours à la phrase:

"I'm afraid..."

Par exemple, le réceptionniste de l'hôtel dit:

— I'm afraid we don't have one at the moment.

Voulez-vous essayer aussi?

EXERCISE 15

CAR CASSETTE

English speaking people always tend to be very polite and deferential when refusing or disagreeing. When they do, they soften their reaction by starting with 'I'm afraid. . .'.

We have an example of this in the dialogue where Max is checking in at the hotel and asking for a single room with a bath. The receptionist answers him:

— I'm afraid we don't have one at the moment.

Can you answer like that? Let's try! And watch your tone of voice! It's very important, too!

As you're going to practise how to decline something politely, you're going to play the receptionist's part. But, the questions I'm going to ask you, will probably also be of interest to you, as you might ask them one day at the reception desk of a hotel. So, why not memorize them at the same time?

First listen to the example:

— Do you have a double room with a bath?

And you say:

— No, I'm afraid we haven't.

Now, you do it:

1) Do you have a double room with bath?
   PAUSE
   No, I'm afraid we haven't*.
   PAUSE

2) Do you serve breakfast in the room?
   PAUSE
   No, I'm afraid we don't.
   PAUSE

3) Do you change foreign money?
   PAUSE
   No, I'm afraid we don't.
   PAUSE

4) Can I phone the States from here?
   PAUSE
   No, I'm afraid you can't.
   PAUSE

5) Was there any message for me?
   PAUSE
   No, I'm afraid there wasn't.
   PAUSE

What kind of a hotel is this?

* don't have one (Am.E.)

EXERCISE 16

CAR CASSETTE

Comment demander l'adresse d'un bon restaurant? C'est certainement quelque chose qu'il est utile de savoir faire lorsqu'on est en voyage.

L'exercice suivant vous apprendra à le faire à la perfection. Il vous suffira pour cela de répéter la question en transformant la première partie. Ainsi, chaque fois que la question commence par:

— **Do you know...?**

vous dites:

— **Could you tell me...?**

et vice-versa.

Tâchez en même temps de vous rappeler le type de phrase utilisé lorsque nous vous recommandons une adresse.

EXERCISE 16 CAR CASSETTE

When you travel, it's certainly useful to know how to ask for a good restaurant. When Max asked that question, he said:

— Do you know a good restaurant nearby with local colour*?

He could have said it in many other ways.

Let's practise some of them.

You can start your question by: — **Do you know. . . ?**

or, for instance, by: — **Could you tell me. . . ?**

■ This exercise is really simple.

Each time we start with the question 'Do you know. . . ?', you repeat exactly the same question, but you start with 'Could you tell me. . . ?' and each time we start with 'Could you tell me. . . ?', you start with 'Do you know. . . ?'.

OK? Let's go!

□ Er, before starting . . ., to give this exercise a touch of reality, we'll recommend a good place to you! While listening, pay attention to the type of structure we build when we want to recommend something.

■ Can we start now?

□ Of course!

■ Right! Listen to the example:

— Do you know a good restaurant nearby?

You say:

— **Could you tell me of a good restaurant nearby?**

— Yes, certainly. If I were you I'd go to 'The Vegetable Patch!'

Now, if we start with:

— Could you tell me of a good restaurant nearby?

You say:

— **Do you know a good restaurant nearby?**

And we'll answer you:

— Yes, certainly. If I were you, I'd go to 'The Vegetable Patch!'

OK? Off we go!

* color (Am. E.)

EXERCISE 16

CAR CASSETTE

1) Do you know a good restaurant nearby with local colour?

PAUSE

Could you tell me of a good restaurant nearby with local colour?

PAUSE

Yes, certainly. If I were you I'd go to 'The Vegetable Patch.'

2) Could you tell me anywhere good to go out for a simple meal?

PAUSE

Do you know anywhere good to go out for a simple meal?

PAUSE

Yes, certainly. If I were you I'd go to 'The Quick Diner'.

3) Do you know where the best place is to eat a local speciality?

PAUSE

Could you tell me where the best place is to eat a local speciality?

PAUSE

Yes, of course. If I were you, I'd go to 'The Green Elephant'.

4) Could you tell me a good place for eating fish?

PAUSE

Do you know a good place for eating fish?

PAUSE

Yes, of course. If I were you I'd go to 'The Aquarian'.

EXERCISE 17

CAR CASSETTE

Un voyage sans **"shopping",** ce n'est pas tout à fait un voyage... Nous ne voulions pas vous quitter sans vous avoir présenté MAX faisant un achat important dans une boutique.

Tâchez de bien vous souvenir des expressions qu'il utilise. Cela vous permettra de faire des achats en vous faisant passer pour un "native speaker"!

EXERCISE 17

CAR CASSETTE

As a last exercise, let's have a situation where you learn what to say when you go shopping.

Just listen:

In the morning Max gets up even before the phone rings. He hasn't slept all night because of the traffic. To say the least he's in a very bad mood.

Since he was planning to go shopping today, he decides that the first thing he has to buy is a pair of sun glasses to hide his bloodshot eyes.

He goes into the first shop he sees and asks to try some.

MAX — Excuse me, could I try some of your sun glasses?

SHOP ASSISTANT — Certainly, sir. There's a mirror just behind you and you can try all the models you want. . . Maybe I can help you find what you're looking for?

MAX — Yes, . . .er, maybe. . . I'd like a good quality, but at the same time I don't want to pay too much.

SHOP ASSISTANT — Oh yes, I understand. What about these ones? Do you like them?

MAX — No, those are too flashy. I'd like something more sporty. . .

SHOP ASSISTANT — Something like this? It's a very popular model, this year!

MAX — Yes, but the lenses are too dark! Haven't you got something lighter?

SHOP ASSISTANT — Oh yes, . . .here, try these ones!

MAX — Well, . . .not bad, but I'd rather have the frame in metallic blue like this. . .

SHOP ASSISTANT — Oh I see. . . well I'm afraid we don't have the model you like in metallic blue. . . But why don't you like the ones you have on? They suit you well, you know!

MAX — Yes? Do you think so?

SHOP ASSISTANT — Oh sure! I think you look great with them!

MAX — Well, if you say so, I'll take them!

SHOP ASSISTANT — Oh fine! Do you want me to wrap them up for you?

MAX — No, I'll wear them.

SHOP ASSISTANT — Thank you very much, sir! Enjoy your day!

MAX — Thank you!

EXERCISE 17 CAR CASSETTE

Now, you'll hear the same dialogue again with pauses after Max's part for you to repeat. While repeating, watch your stress and intonation and the fluency of your speech.

Alright? Here you go!

MAX — Excuse me, could I try some of your sun glasses?

PAUSE

SHOP ASSISTANT — Certainly, sir. There's a mirror just behind you and you can try all the models you want... Maybe I can help you find what you're looking for?

MAX — Yes, ...er, maybe... I'd like a good quality, but at the same time I don't want to pay too much.

PAUSE

SHOP ASSISTANT — Oh yes, I understand. What about these ones? Do you like them?

MAX — No, those are too flashy. I'd like something more sporty...

PAUSE

SHOP ASSISTANT — Something like this? It's a very popular model, this year!

MAX — Yes, but the lenses are too dark! Haven't you got something lighter?

PAUSE

SHOP ASSISTANT — Oh yes, ...here, try these ones!

MAX — Well, ...not bad, but I'd rather have the frame in metallic blue like this...

PAUSE

SHOP ASSISTANT — Oh I see... well I'm afraid we don't have the model you like in metallic blue... But why don't you like the ones you have on? They suit you well, you know!

MAX — Yes? Do you think so?

PAUSE

SHOP ASSISTANT — Oh sure! I think you look great with them!

MAX — Well, if you say so, I'll take them!

PAUSE

SHOP ASSISTANT — Oh fine! Do you want me to wrap them up for you?

MAX — No, I'll wear them.

PAUSE

SHOP ASSISTANT — Thank you very much, sir! Enjoy your day!

MAX — Thank you!

PAUSE

EXERCISE 17

CAR CASSETTE

Now that you know what Max asked the shop assistant, answer our questions:

1) What is Max asking the shop assistant when he first enters the shop?

PAUSE

Right. He's asking if he can try some of their sun glasses.

PAUSE

2) What kind of sun glasses is he looking for?

PAUSE

Yes, he'd like to find a good quality but at the same time, he doesn't want to pay too much!

PAUSE

3) What style would he like to have?

PAUSE

Good! He'd like something sporty!

PAUSE

4) When the shop assistant is showing him a model with lighter lenses, does he go for it?

PAUSE

No, he'd rather have the frame in metallic blue.

PAUSE

5) Why doesn't the shop assistant wrap the glasses for him?

PAUSE

Very good! Because he's going to wear them!

PAUSE

Congratulations!!! You're at the end of this training cassette!

You've done a wonderful job!

You must be speaking like a native now!

No???
Well maybe, it might be a good idea to do it again!
What do you think?

ACTIVITY SHEETS

CAR CASSETTE

EXERCISE 1

Fill in with the appropriate preposition: **'since'** or **'for'.**

1) I've been working on this exercise . . . . . two hours.
2) I have stopped speaking English . . . . . I started this programme*!
3) He stayed in Cooltown . . . . . one more week.
4) It's been raining . . . . . yesterday.
5) We haven't had our car . . . . . two weeks now! It's been at the garage . . . . . then.

* program (Am. E.)

EXERCISE 2

Now, suppose you play the opposite role. Do you know how to say 'yes' or 'no' at each different level of speech mentioned on the cassette?

From the table below, choose which form you'd use to say 'yes' and 'no' to each of the six people asking you for a light.

SAY YES	SAY NO
— Yes, I have one, here you are.	— No, so sorry, I'm afraid I don't have one.
— Yes, sure.	— Awfully sorry, I can't be of much help, I'm afraid.
— Yes, here you are!	— Sorry, I can't help you.
— Mm. . . here!	— Well no, as a matter of fact, I can't help you.
— Not at all, here you are!	— Well no, I'm afraid I can't.
— Yes, certainly.	— No, I don't. . . sorry! No, I haven't. . . sorry!

1) Have you got a light?*

(Yes) _____

(No) _____

2) Can you give me a light?

(Yes) _____

(No) _____

3) Could you give me a light?

(Yes) _____

(No) _____

4) Would you happen to have a light?

(Yes) _____

(No) _____

5) May I ask you if you have a light?

(Yes) _____

(No) _____

6) Would you mind giving me a light?

(Yes) _____

(No) _____

* Do you have a light? (Am.E.)

EXERCISE 3

Put the words of the following sentences into the correct order.

1) always, he, the, takes, plane, the, or, Max, train, is, when, late.

2) the, recommends, waitress, 'Mousse Maison', often, the.

3) first, he's, restaurant, the, it's, ever, in, been, time, a, vegetarian.

4) wears, sun, he, rarely, glasses, very.

5) been, before, to, he's, Derby, never.

6) and, taxi, he, a, walking, seldom, usually, likes, takes.

EXERCISE 4

Change these sentences from a formal style to a more colloquial one.

1) With whom would you like to go there?

_____

2) To where did you say it's nice to fly for a holiday*?

_____

3) On what does this decision depend?

_____

4) For whom are you waiting?

_____

5) From where do you come?

_____

* vacation (Am. E.)

EXERCISE 5

'Do you feel like doing this or don't you?'

React to my suggestions changing your mood each time. Start with a positive response.

1) — Shall we go and play tennis this evening?
— Oh yes, that's a great idea, _____

2) — Let's go shopping!
— Well, actually I'm a little tired, _____

3) — I'd love to go to the theatre* tomorrow. What about you?
— Super! _____

4) — Why don't you type this letter now?
— Well, I have other things to do, _____

5) — Look at this chocolate cake! Doesn't it look delicious? How about eating some?
— Mm! Yes! _____

6) — You have no chance of finding a taxi at this time of the day! Take the tube* instead!
— No, _____

* theater (Am. E.)
* subway (Am.E.)

EXERCISE 6

Change the following questions into a more polite style starting them with:
'Would you mind if. . .?' .

1) Can I go shopping with you?

2) Is it OK if I smoke a cigarette?

3) Can I read your newspaper?

4) I'd like to close the window.

5) Can I borrow your pen?

6) Is it airight if I sit next to you?

EXERCISE 7

Now that you have practised* asking for something formally and politely, here is a more imperative tone. It can be used on a familiar basis, but it is important to soften it by your intonation.

Example

Imagine you're cold. Ask your child to close the window:

— Close the window, will you?

Now, use the same tone in the following situations.

1) You have no time to go to the travel agency. Ask your friend to go for you.

2) You're in a restaurant. Ask your cousin to pass you the bread.

3) Ask your son to take his little brother Jimmy to the swimming pool with him.

4) You're lost in a foreign city. Ask your friend to go and ask the way from the old lady on her doorstep.

5) Your Aunt Sally is arriving at the station this evening. Ask your elder son to go and fetch* her.

* practiced (Am. E.)
* get (Am.E.)

EXERCISE 8

If someone starts a conversation with you, would you know what to answer?

Here are a few examples:

— Yes indeed!
— Yes, by all means!
— I don't think so! But how very pleasant!
— No, not at all! Please do!
— So sorry! I'm afraid I can't be of much help.

Listen again to the situations on the cassette. This time, play the opposite role and reply with one of the examples mentioned above.

Situation 1

— Nice day today, don't you think? Would you mind if I sat here?

You — _____

Situation 2

— What rotten weather!

You — _____

Situation 3

— Excuse me, have you got a light by any chance?

You — _____
(Say yes)

Situation 4

— Excuse me, could you tell me the time? My watch isn't working!

You — _____
(Say no)

Situation 5

— Haven't we met before?

You — _____

EXERCISE 9

Look at the list of verbs below and find in which sentences they could fit.

book, reserve
cancel, call off
delay, postpone, put off, hold off, hold up (Am. E.)

1) Would it suit you better if I ..... my trip to the States till the end of July?
2) I was just going to the dentist's when my daughter came home sick. That's why I had to ..... my appointment at the last minute.
3) Could you please phone the restaurant and ..... a table for three for this evening?
4) The trip to Colmar was ..... because of the lack of participants.
5) Let's ..... our meeting until next week, as you haven't gathered enough information yet.
6) Tell me, in time, if you're coming to the opera with us so that I can ..... extra seats.

EXERCISE 10

Ask permission for each of the following actions using both ways each time.

1) Watch television

2) Borrow a book on vegetarian cooking

3) Use the phone

4) Stay longer

5) Not take a lesson today

EXERCISE 11

Say what you'd hear in less formal English.

1) Max's friends insisted on his staying a few more days.

2) He doesn't agree with my walking alone through the park at night.

3) The whole game really depends on our agreeing to take part in the competition.

4) I'm really looking forward to his joining our team next week.

5) His decision really depends on my going with him.

6) The argument finally dealt with her denying having had lunch with him.

EXERCISE 12

Often English speaking people use the initials of a country, a state or a city instead of saying the whole name. Although this is not a geography course, this will help you spell the names of these places.

For example, you might hear an American speak of the U.S.S.R. Do you know what that is? Can you spell it?

— The Union Soviet Socialist Republics.

Find and spell the correct name in the sentences below:

1) Do you know anyone who lives in N.Y.C. (or otherwise called The Big Apple)?

2) On which coast of the U.S.A. is L.A. found?

3) Have you ever visited G.B.?

4) Did you realize that U.K. includes several countries?

5) Do you know what the American initials D.C. (as for Washington D.C.) stand for?

6) Do you like the city of S.F. in CA?

EXERCISE 13

Here are a number of situations you could be faced with in a hotel and have some reason to complain about.

Imagine at least five of them and make your complaint.

Don't forget to express your discontentment through different degrees of intensity just as you did on the exercise cassette.

You can start your complaint by:

— **I have a complaint to make. . .**

or

— **I want to complain about something. . .**

There's no water.
There's no soap.
There's no foam bath (Br.E.).
bubble bath (Am.E.).

There are no towels.
There are no hangers.
There are no blankets.

The radio isn't working.
The TV isn't working.
The shower isn't working.

The light doesn't work.
The window doesn't close.
The lock of the fridge door is broken.

There's nothing to drink in the fridge.
The bathtube is filthy.
The wash basin is blocked (Br.E.) (or clogged).
The sink is plugged up (Am.E.) (or clogged).

1) _____

_____

2) _____

_____

3) _____

_____

4) _____

_____

5) _____

_____

EXERCISE 14

Among the expressions you learned on the tape, choose which one best suits the situation you're put into, or the one you like most.

1) Tell the person you're having lunch with that you prefer to drink red wine.

2) Tell your boss that you'd like to take your holiday* in June.

3) You're asked how you're going to write your report. Say that you prefer to dictate it.

4) Someone offers you a lift* to town but you prefer walking. What are you going to say?

5) Your friend phones you to invite you for a drink. But you're not feeling well and you'd like to stay at home this evening. Tell her in a nice way.

* vacation (Am. E.)
* ride (Am. E.)

EXERCISE 15

Disagree or refuse in a deferential manner.

1) Can I go and sit in the first class compartment? It's too crowded in here?

2) Could you tell me the time, I forgot my watch at home?

3) Is it alright if I sit next to you?
(. . . the seat is taken)

4) Do you sell Indian spices?

5) Is there any public phone* near here?

* phone booth (Am. E.)

EXERCISE 16

A) On the cassette you learned how to ask for a good place to eat. This is probably not the only thing you'd like to be informed about when you travel.

Here are some suggestions.

Practise the same type of questions as you've been using on the cassette and start with:

— **Could you tell me. . .?**

or

— **Do you know. . .?**

1) What is the best play to see at the moment?

_____

_____

2) Which is the most popular film * in town for the moment?

_____

_____

3) Where do locals go for a drink?

_____

_____

4) Is there something interesting to visit in the region?

_____

_____

5) Is there a tennis club or a swimming pool in the neighbourhood?

_____

_____

* movie (Am.E.)

B) Now, if you're the one who gives advice, start your sentences with:

— **If I were you, I'd go. . .**

Here are some other suggestions:

If I were you, I'd	go and see go and visit go and play go	at to	the Old Viking Star Wars the Roman ruins Macbeth the sport's club	

And you can always add:

— It's worth seeing!
— It's worth going there!
— It's worth it!
— It's worth a visit!
— You'll enjoy it!

Play the opposite role as the one in part A and choose your answer from the above table.

1) _____
_____

2) _____
_____

3) _____
_____

4) _____
_____

5) _____
_____

EXERCISE 17

There are many words in English which describe the quality of a product. When you are shopping it is important to indicate your approval or disapproval of a certain item. Here are some words and expressions which should help you.

high class top quality carefully hand made	shoddy poor quality cheap material	

Fill in the spaces below with one of the appropriate positive or negative descriptions.

1) I would never buy that camera, the workmanship is much too .....

2) This hat seems rather ..... ! I think I'll try it on.

3) Let's forget about these umbrellas. They really are .....

4) I'm interested in this wooden statuette. It's .....

5) Can't you see that these sunglasses aren't any good*?
They're made of .....

6) I'll take one! This tennis racket seems to be .....!

* are no good (Am. E.)

ACTIVITY SHEETS KEY

CAR CASSETTE

ACTIVITY SHEETS / KEY CAR CASSETTE

EXERCISE 1

1) I've been working on this exercise **for** two hours.

2) I have stopped speaking English **since** I started this program!

3) He stayed in Cooltown **for** one more week.

4) It's been raining **since** yesterday.

5) We haven't had our car **for** two weeks now! It's been at the garage **since** then.

EXERCISE 2

1) (Yes) Mm... here!
   (No) No, I don't... (No, I haven't...)..., sorry!

2) (Yes) Yes sure.
   (No) Sorry, I can't help you.

3) (Yes) Yes, certainly.
   (No) Well no, I'm afraid I can't.

4) (Yes) Yes, here you are.
   (No) No, so sorry, I'm afraid I don't have one.

5) (Yes) Yes, I have one, here you are.
   (No) Well no, as a matter of fact, I can't help you.

6) (Yes) Not at all, here you are.
   (No) Awfully sorry! I can't be of much help, I'm afraid.

EXERCISE 3

1) Max is always late when he takes the plane or the train.

2) The waitress often recommends the 'Mousse Maison'.

3) It's the first time he's ever been in a vegetarian restaurant.

4) He very rarely wears sun glasses.

5) He's never been to Derby before.

6) He usually likes walking and seldom takes a taxi.

EXERCISE 4

1) Who would you like to go there with?
   Whom would you like to go there with?*
2) Where did you say it's nice to fly to for a holiday?
3) What does this decision depend on?
4) Who are you waiting for?
   Whom are you waiting for?*
5) Where do you come from?

* still used in American English.

EXERCISE 5

1) Oh yes, that's a great idea, I feel like playing tennis this evening.
2) Well, actually, I'm a little tired, I don't feel like going shopping.
3) Super! I feel like going to the theatre* tomorrow.
4) Well, I have other things to do, I don't feel like typing this letter now.
5) Mm! Yes! I feel like eating some now!
6) No, I don't feel like taking the tube*.

* theater (Am.E.)
* subway (Am.E.)

EXERCISE 6

1) Would you mind if I go (went) shopping with you?
2) Would you mind if I smoke (smoked) a cigarette?
3) Would you mind if I read (read) your newspaper?
4) Would you mind if I close (closed) the window?
5) Would you mind if I borrow (borrowed) your pen?
6) Would you mind if I sit (sat) next to you?

EXERCISE 7

1) Go to the travel agency, will you?
2) Pass me the bread, will you?
3) Take Jimmy with you to the swimming pool, will you?
4) Go and ask the way from the old lady on her doorstep, will you?
5) Go and fetch * your Aunt Sally at the station, will you?

* get (Am. E.)

EXERCISE 8

Situation 1 — No, not at all! Please do!

Situation 2 — Yes, indeed!

Situation 3 — Yes, by all means!

Situation 4 — So sorry! I'm afraid I can't be of much help!

Situation 5 — I don't think so, but how very pleasant!

EXERCISE 9

1) Would it suit you better if I **delayed** my trip to the States till the end of July?
(postpone, put off, hold off, hold up (Am.E.))
2) I was just going to the dentist's when my daughter came home sick. That's why I had to **cancel** my appointment at the last minute.
(call off)
3) Could you please phone the restaurant and **reserve** a table for three for this evening?
(book)
4) The trip to Colmar was **called off** because of the lack of participants.
(cancelled (Br.E.), canceled (Am.E.))
5) Let's **postpone** our meeting until next week, as you haven't gathered enough information yet.
(put off, hold off, hold up (Am.E.))
6) Tell me, in time, if you're coming to the opera with us so that I can **book** extra seats.
(reserve)

EXERCISE 10

1) Is it alright if I watch television?
   Would you object to my watching television?

2) Is it alright if I borrow a book on vegetarian cooking?
   Would you object to my borrowing a book on vegetarian cooking?

3) Is it alright if I use the phone?
   Would you object to my using the phone?

4) Is it alright if I stay longer?
   Would you object to my staying longer?

5) Is it alright if I don't take a lesson today?
   Would you object to my not taking a lesson today?

EXERCISE 11

1) Max's friends insisted on him staying a few more days.
2) He doesn't agree with me walking alone through the park at night.
3) The whole game really depends on us agreeing to take part in the competition.
4) I'm really looking forward to him joining our team next week.
5) His decision really depends on me going with him.
6) The argument finally dealt with her denying having had lunch with him.

EXERCISE 12

1) N.Y.C. = New York City
2) U.S.A. = United States of America
   L.A. = Los Angeles
3) G.B. = Great Britain
4) U.K. = United Kingdom
5) D.C. = District of Colombia
6) CA = California
   S.F. = San Francisco

EXERCISE 13

NO KEY

EXERCISE 14

SUGGESTED KEY

1) I prefer red wine, if it makes no difference to you.

2) I'd like to take my holiday* in June, if it's convenient for you.

3) I prefer to dictate it, if that's airight.

4) I prefer walking, if it doesn't matter to you.

5) I'd like to stay at home this evening, if you don't mind.

* vacation (Am. E.)

EXERCISE 15

1) No, I'm afraid you may not.
2) No, I'm afraid I can't.
3) No, I'm afraid you can't. This seat is taken.
4) No, I'm afraid I (we) don't.
5) No, I'm afraid there isn't one.

EXERCISE 16

A)

1) —Could you tell me what the best play is to see at the moment?
—Could you tell me the best play to see at the moment?
—Do you know what the best play is to see at the moment?
—Do you know the best play to see at the moment?

2) —Could you tell me what the most popular film in town is for the moment?
—Could you tell me the most popular film in town for the moment?
—Do you know what the most popular film in town is for the moment?
—Do you know the most popular film in town for the moment?

3) —Could you tell me where locals go for a drink?
—Do you know where locals go for a drink?

4) —Could you tell me if there's something interesting to visit in the region?
—Could you tell me of something interesting to visit in the region?
—Could you tell me something interesting to visit in the region?
—Do you know if there's something interesting to visit in the region?
—Do you know something interesting to visit in the region?

5) —Could you tell me if there's a tennis club or a swimming pool in the neighbourhood*?
—Could you tell me of a tennis club or a swimming pool in the neighbourhood?
—Do you know a tennis club or a swimming pool in the neighbourhood?
—Do you know if there's a tennis club or a swimming pool in the neighbourhood?

* neighborhood (Am. E.)

B)

NO KEY

EXERCISE 17

1) I would never buy that camera, the workmanship is much too **shoddy.**

2) This hat seems rather **top quality (high class),** I think I'll try it on.

3) Let's forget about these umbrellas. They really are of **poor quality (shoddy, cheap materials).**

4) I'm interested in this wooden statuette. It's **carefully hand made.**

5) Can't you see that these sunglasses aren't any good*?
They're made of **cheap material (poor quality).**

6) I'll take one! This tennis racket seems to be **top quality (high class) !**

* are no good (Am. E.)

Slang

LET'S TALK SLANG!

L'argot ("Slang") fait partie d'un monde à part et est utilisé par un grand nombre d'Américains et d'Anglais. Contrairement à nous qui apprenons leur langue, les anglophones savent bien quand et où ils peuvent l'utiliser. Cette appréciation du moment et de l'environnement est aussi difficile à apprendre qu'à enseigner. Aussi n'avons-nous pas l'ambition de vous apprendre à parler "slang" dans cette partie enregistrée du programme. Nous voudrions seulement vous donner un aperçu de cet aspect spécifique de la langue, pour que vous puissiez l'apprécier et être plus à l'aise quand vous entendez vos interlocuteurs parler argot entre eux.

Ce n'est vraisemblablement pas après la première écoute que vous comprendrez l'enregistrement. Ceci est dû au type de vocabulaire utilisé par les speakers américains et aux accents régionaux des speakers britanniques (de la région de Londres et des Midlands).

Alors, en écoutant la cassette, détendez-vous, prenez le script si vous le désirez et ... 'enjoy yourself!'

LET'S RAP! LET'S HAVE A CHIN WAG!
OR, IN OTHER WORDS, LET'S TALK SLANG!

And here we go to lead you into the world of slang because it's fun, it's colorful and it adds zip to your speech. It's also important to understand a bit of American lingo* because it's widely used in every day conversation and it's very prevalent in films, T.V. programs and on the radio. So, I thought we'd work on it a little bit. Listen extremely carefully to what you are about to hear.

Ready? Just hang in there*!

The whole scene was a bummer. After the flicks, Max moseyed down to a joint at the corner of the main drag to have a shot. He dumped his butt down next to a couple of guys who were totally wasted. The two of them were rapping at the bar. All of a sudden one of the guys started chewing out the other. Then, from out of the blue, the other guy grabbed his brew and slung it at the first guy. Unfortunately for Max, the first guy ducked and Max got it in the kisser.

Well, did you understand any of that mumbo jumbo*? I wouldn't be surprised if you didn't! Why don't I decifer it for you?

That sounds like a good thing to do.

The whole event was unfortunate. After having seen a film, Max strolled to a bar at the corner of the main street to have a drink. He sat down beside two drunks who were talking at the bar. All of a sudden one man started arguing with the other. Then, with no warning, the second man picked up his beer and threw it at the first man. Unfortunately for Max, the first man bent over and Max got the beer right in his face!

For this exercise, you will have to listen to both situations again, maybe not once, but several times. Okay? So, rewind your tape a little bit and listen again!

Did you do it? If not, I strongly recommend that you give it another thought.

Now, this is what we're going to do. I'll give you a slang sentence and you say the same thing, but in ordinary language.

Okay? Let's hit it*!

1) The whole scene was a bummer.

PAUSE

The whole event was unfortunate.

PAUSE

2) After the flicks, Max moseyed down to a joint at the corner of the main drag.

(Oh, boy! That's a long one! Good luck!)

PAUSE

After the film, Max strolled to the bar at the corner of the main street.

PAUSE

* lingo = slang
* just hang in there = just keep trying
* mumbo jumbo = confusing language
* Let's hit it! = Let's do it!

3) He wanted to have a shot.

PAUSE

He wanted to have a drink.

PAUSE

4) They were rapping at the bar.

PAUSE

They were talking at the bar.

PAUSE

5) One guy started chewing out the other guy.

PAUSE

One man started arguing with the other man.

PAUSE

Did that just space you out*?

No, of course not!

So, let's try another story. Again, listen very carefully.

---

*THE DIVE **

Max decided to crash at a two-bit hotel because he was low on bread. However, his room was really lousy. He made a beeline back to the chick at the reception desk and griped:

MAX — Hey, I don't mean to bug you, but the room stinks! The can is on the blink, the door is busted — doesn't even shut!

GIRL — Look buddy, this is ain't the Ritz. If you don't like it, lump it!

So, Max hotfooted it out of that dive.

I know, I know, translation time. Here it is:

Max decided to stay at an inexpensive hotel because he was short of cash. However, his room was really awful. He ran back to the girl at the reception desk and complained:

MAX — Sorry, I don't want to bother you, but the room smells terribly. The toilet isn't working and the door is broken — doesn't even close.

GIRL — Listen sir, this isn't the Ritz. Take it or leave it!

Max quickly left that cheap hotel.

---

* space out = find strange and difficult to understand
* dive = a low class establishment

Feel better now that you've heard the ordinary version?
Great! This time, I would like you to answer my questions in slang, with a complete sentence in ordinary language.

Maybe you'd better listen once more to the situations.

Pay special attention to your verbs.

Okay, get a move on, man*!

1) Did Max crash at a two-bit hotel?

PAUSE

Yes, he stayed at an inexpensive hotel.

PAUSE

2) Was Max's room really lousy?

PAUSE

Yes, his room was really awful.

PAUSE

3) Did he make a beeline back to the chick at the reception desk?

PAUSE

Yes, he ran back to the girl at the reception desk.

PAUSE

4) Was the can on the blink?

PAUSE

Yes, the toilet wasn't working.

PAUSE

5) Did he hotfoot it out of that dive?

PAUSE

Yes, he quickly left that cheap hotel.

PAUSE

I think I would have split* as well. Wouldn't you have too?

Well, I hope you had as much fun working on this slang as we did.

* get a move on = get going
* split = left

NOW, WHAT ABOUT ENGLISH SLANG?

Well, as a matter of fact, it's very different. British people tend to use less slang than the Americans. They'd rather use a play on words to describe a situation and they love using colourful and expressive idioms which are really more colloquial.

Let's listen to the following story. You'll quickly get an idea of what we mean.

We're at the railway station, on the platform. The train is just leaving . . .

L* — *Hell's bells! That's torn it — missed the train! That's all your fault, keeping me up last night eating and drinking, and so, naturally, I overslept this morning! Damn, damn, damn . . .*

M* — *Oh, keep your shirt on, for heaven's sake! So, you missed a train. There'll be another one along soon.*

L — *Yes, but I've got to be on time for the match. I know they have no substitute for me today. It's bad enough turning up with a hangover anyway. I've got to be on time! If I arrive late, I shall really cop it from the coach! He's not exactly mad about me at the moment anyway, ever since I had one over the eight at the last club party and spent half the evening chatting up his bird! He won't forget that in a hurry!*

M — *Well, that's all water under the bridge now, mate. We've missed the train and that's that. No use crying over spilt milk!*

L — *Look, I suppose we could hire a taxi . . . though I must admit I don't feel like forking out so much money. Still, if it's the only way to get there . . . Do you feel like going halves?*

M — *Not on your nelly, mate! For one thing, I'm broke and for another, I'm not worried about what time we arrive. It's you who's got a match to go to! And if I pay half a taxi fare, it'll play havoc with my finances for the rest of the week! Anyway, you owe me some dough for the last two evenings out when you hadn't any cash on you, or so you said. I think you were leading me up the garden path, getting me to fork out all that lolly, weren't you?*

L — *Oh alright, don't go on about it! Tell you what, I'll pay the taxi, give you a free ride and we'll call it quits!*

M — *Here, just a minute, hang about! I reckon half a taxi fare's nowhere near what you owe me and you can jolly well settle up in hard cash!*

L — *Oh alright, no flies on you, are there, mate! Okay, we'll forget about taxis . . . they're a rip-off round here anyway! Let's have a drink and wait for the next train. Come on in the station buffet here.*

. . .

That's better, it's warm in here and we can sit down while waiting. What's yours?

M — *Oh, go on then, twist me arm, I'll have a pint.*

(long wait)

M — *Ah . . . . 'bout ruddy time! What kept you? Barman still picking the hops, was he?*

L — *Yeah, just about! He's so slow, he'd be late for his own funeral! Goodness knows what he'd be like in the rush hour! He's gone back to his newspaper now.*

M — *Uhh, cushy job. I wouldn't mind being paid to sit and read the paper all day!*

L — *Oh, I dunno . . . bit boring. I'd get cheesed off pretty quickly really. No, I'd plump for a job with a bit more excitement. Anyway, one thing the barman did say, there's a train in ten minutes which we can catch which doesn't stop as often as the one we missed, so we'll only be a few minutes late arriving.*

M — *Great! That's a turn up for the book. What a relief! I think that calls for another round!*

L — *Alright then, your turn, don't hang about! Cheers!*

---

* L = accent from the London area
  M = accent from the Middlands

Well, it's quite different, isn't it?
I expect you could understand it better than the American slang, or am I wrong?
Anyway, let's go over it again with some explanations.

We'll divide the story into three parts, and, before you listen to each part again, we'll explain the slang and the colloquial expressions and we'll check your comprehension, or, at least . . . we'll have a bash at it*!

— 'Hell's bells!' That means: 'Damn it!' or 'Oh God!'

— 'That's torn it!' That means: 'That causes a problem.'

— 'Keep your shirt on!' That means: 'Keep calm, don't get excited!'

— 'I shall really cop it!' That means: 'I shall really be in trouble.'

— 'I had one over the eight.' That means: 'I had too much to drink.'

— 'That's all water under the bridge now.' That means: 'That's all in the past.'

— 'No use crying over spilt milk.' That means: 'You can't change what's happened, so don't worry about it.'

Okay, now let's listen again.

L — *Hell's bells! That's torn it — missed the train! That's all your fault, keeping me up last night eating and drinking, and so, naturally, I overslept this morning! Damn, damn, damn . . .*

M — *Oh, keep your shirt on, for heaven's sake! So, you missed a train. There'll be another one along soon.*

L — *Yes, but I've got to be on time for the match. I know they have no substitute for me today. It's bad enough turning up with a hangover anyway. I've got to be on time! If I arrive late, I shall really cop it from the coach! He's not exactly mad about me at the moment anyway, ever since I had one over the eight at the last club party and spent half the evening chatting up his bird! He won't forget that in a hurry!*

M — *Well, that's all water under the bridge now, mate. We've missed the train and that's that. No use crying over spilt milk!*

Everything clear? Can you answer our questions?

1) When he said 'Hell's bells', did he mean 'Damn it!' or 'What a pleasure!'?

PAUSE

Of course, he meant, 'Damn it!'

2) And when he said, 'That's torn it!' did he mean, 'Everything's fine', or 'That causes a problem'?

PAUSE

Right, he meant, 'That causes a problem.'

3) Now, in which situation could you say, 'Keep your shirt on'?

PAUSE

That's right, when you're telling someone to keep calm.
By the way, you could also say, 'Keep your hair on', or 'Keep your wig on.'

4) If one day 'you had one over the eight', it means that you were . . .

PAUSE

Right! that you were 'drunk'!

* we'll have a bash at it = we'll have a try

5) And if someone tells you that 'it's no use crying over spilt milk', it means that . . .

PAUSE

Right again! It means that 'you can't change what's happened, so don't worry about it'.

Alright! Did we throw you into a tizzy*?
Not yet, we hope! Because here comes the second part of the dialogue and here, we have a hell of a lot of idioms!
Shall we have a quick look at them?

— 'I don't feel like forking out so much money.' That means: 'I don't feel like spending so much money.'

— 'Not on your nelly, mate!' That means: 'Absolutely not, definitely not, certainly not, my friend.'

— 'It'll play havoc with my finances!' This means: 'It will give me financial problems', or 'It will upset my budget.'

— 'You owe me some dough.' That means: 'You owe me some money.'

— 'You were leading me up the garden path.' That means: 'You were misleading me', or 'You were lying to me.'

— 'No flies on you, are there, mate!' That means: 'You're no fool, you can't be tricked, you can't be lead up the garden path!'

— 'They're a rip-off!' That means: 'They're overpriced, they're not worth it.'

Now, prick up your ears! Here they go!

L — *Look, I suppose we could hire a taxi . . . though I must admit I don't feel like forking out so much money. Still, if it's the only way to get there . . . Do you feel like going halves?*

M — *Not on your nelly, mate! For one thing, I'm broke and for another, I'm not worried about what time we arrive. It's you who's got a match to go to! And if I pay half a taxi fare, it'll play havoc with my finances for the rest of the week! Anyway, you owe me some dough for the last two evenings out when you hadn't any cash on you, or so you said. I think you were leading me up the garden path, getting me to fork out all that lolly, weren't you?*

L — *Oh alright, don't go on about it! Tell you what, I'll pay the taxi, give you a free ride and we'll call it quits!*

M — *Here, just a minute, hang about! I reckon half a taxi fare's nowhere near what you owe me and you can jolly well settle up in hard cash!*

L — *Oh alright no flies on you, are there, mate! Okay, we'll forget about taxis . . . they're a rip-off round here anyway!*

As you noticed, we haven't explained everything. But you certainly understood the expressions we didn't explain thanks to the context they are in.

Let's make sure of this.

1) What did he mean by 'Do you feel like going halves'?

PAUSE

Very good! He wants to know if his friend was prepared to pay half the price of a taxi fare.

* to throw someone into a tizzy = to put someone into a state of confusion

2) 'I'm broke!' You certainly know this one! It's very common among students. Why do you think so?

PAUSE

Right you are! Generally, they don't have a lot of money and when they've spent the little money they had, they're just broke!

3) 'We'll call it quits!' When can you say this?

PAUSE

Very good, when you agree that no one owes any money any more, or when you agree to cancel all previous debts.

4) 'Just a minute, hang about!' Can you translate this?

PAUSE

Did you say something like: 'Wait a minute, I don't agree with you.' Good!

5) And the last one, now. Can you give a synonym for, 'You can jolly well settle up'?

PAUSE

I hope that wasn't too difficult! Anyway, this means: 'You'd better pay me what you owe me!'

Ready for the third part? No? Come on, let me twist your arm! You'll have a cushy time doing this!

— 'Twist me arm!' That means: 'Persuade me, convinde me, force me!'

— 'About ruddy time!' This means: 'At last! I've waited a long time!'

— 'A cushy job'. That's an easy job with not much to do.

— 'I'd get cheesed off'. That's means: 'I'd get bored, annoyed, fed up'.

— 'I'd plump for a job with a bit more excitement'. It means: 'I'd choose a more interesting job.'

— 'That's a turn up for the book.' That means: 'That's a lucky surprise', or 'That's unexpected good luck.'

— 'Don't hang about!' That means: 'Hurry up! Be quick!'

Okay? Are you still with us?
Just keep your ears open! Here's the last part of the dialogue:

Let's have a drink and wait for the next train. Come on in the station buffet here.

L — *That's better, it's warm in here and we can sit down while waiting. What's yours?*

M — *Oh, go on then, twist me arm, I'll have a pint.*

(long wait)

M — *Ah . . . 'bout ruddy time! What kept you? Barman still picking the hops, was he?*

L — *Yeah, just about! He's so slow, he'd be late for his own funeral! Goodness knows what he'd be like in the rush hour! He's gone back to his newspaper now.*

M — *Uhh, cushy job. I wouldn't mind being paid to sit and read the paper all day!*

L — *Oh, I dunno . . . bit boring. I'd get cheesed off pretty quickly really. No, I'd plump for a job with a bit more excitement. Anyway, one thing the barman did say, there's a train in ten minutes which we can catch which doesn't stop as often as the one we missed, so we'll only be a few minutes late arriving.*

M — *Great! That's a turn up for the book. What a relief? I think that calls for another round!*

L — *Alright then, your turn, don't hang about! Cheers!*

Did you notice the two expressions 'Barman still picking the hops?' and 'He'd be late for his own funeral!'

This is certainly not slang but typical for the kind of informal language you use among friends when the tendency is to speak in a humourous way.

By the way, did you understand the word 'hops'?

It refers to a plant used in making beer.

Right! Still in the mood to answer our last questions?
We hope you are! Just one more little effort!
Translate the following expressions when you hear the BIP.

Okay? Let's go!

1) 'Twist me arm!'

BIP — PAUSE

Did you say, 'Persuade me! Convince me! Force me!'?

Good!

2) 'About ruddy time!'

BIP — PAUSE

Did you say, 'At last! I've waited a long time!'?

Very good!

3) 'I'm getting cheesed off!'

BIP — PAUSE

Oh really? Are you really so annoyed?

Well, we hope you didn't get bored stiff with this programme! On the contrary, we hope you had fun!

Now, let me give you some advice. If you want to use slang, be careful about it, because it can sound very impolite if you're not in the right context or environment! As for the colloquial idioms which are very much used by the British, use them in speech rather than in writing and you'll certainly impress the person you talk to!

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R&D and Production Center:

Avenue Princesse Clémentine, 1
4880 SPA (Belgique)
Tél. 087 87 70 18
Telex 49 551

European Office:

Rue de la Loi, 15
1050 BRUXELLES (Belgique)
Tél. 02 230 49 04

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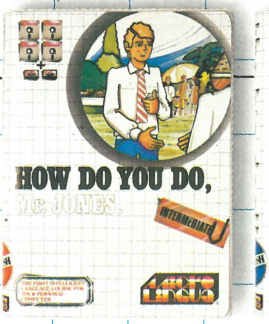

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